

heart attack

50¢ #45

I SPOKE.
★ WASTED ★
FAERIES
THE RITE ⚡

The Spectacle →

Art by Ryan McInturff

DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.: \$5 box = 30+ 'zines
\$10 box = 65+ 'zines
Canada: \$5 box = 10+ 'zines
World: \$7 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

STAFF:

Chuck Franco, Cole Jones, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mike Vos, Matt Average, Dave Johnson, Mike Ott, Marianne Hofstetter, Christian Unsinn, Tim Sheehan, Kent McClard, Chris Duprey, Katy Oto, Mike Haley, Weston Czerkies, Chandler Briggs, Tyler Humer, Mark McCoy, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

SUBSCRIPTIONS:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC cost varying amounts based on where you live:

U.S.A.: \$1.50 each (1 copy)
Canada: \$2 each (1 copy airmail)
World: \$5 each (1 copy airmail)
(\$6 to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

ISSUES STILL AVAILABLE:

- #4 Avail interview
- #11 Discussion about rape
- #16 Discussion of rape continued
- #17 'Zine editors issue
- #20 DIY issues
- #21 DIY response issue
- #22 Women's issue part I
- #23 Women's issue part II
- #24 Catharsis & Noothgrush
- #26 Race & Hardcore theme
- #27 International issue
- #28 Good Clean Fun tour
- #29 2001: an (empty) space
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #33 Unholy Grave interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #36 Rambo interview
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #43 1905, Stop It, etc...
- #44 Kodan Armada, etc...
- #45 The one you are holding.

All other issues sold out.

HeartattaCk #10 is a compilation LP available from Ebullition.

heartattack

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ADVERTISING INFO:

Advertising is available on a first come first serve basis. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to *HeartattaCk*.

Please send all ads in on paper. If you want to send your ad as an e-mail attachment then you need to contact us first. We prefer ads on paper, but can take them digitally.

AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
1/3 page	\$75 regular (5" x 5")
1/3 page	\$75 (2 1/2" x 10")
1/2 page	\$200 (7 1/2" x 5")
full page	\$6,000 (7 1/2" x 10")

DEADLINES:

HeartattaCk is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline.

The deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

PRINTING:

HeartattaCk is printed with soya inks on recycled paper. Recycle it, or do as The Oath and use it as toilet paper.

COMPUTER INFO:

HeartattaCk is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen or stone tablet.

EDITOR: Lisa Oglesby
LAYOUT: Kent McClard

Bad news... I was 90% done with this issue when the ENTIRE file was deleted from my computer. Meaning the whole 'zine had to be re-edited from raw content and re-compiled from scratch. I like doing *HeartattaCk*, but I sure as shit don't like doing it twice. The redo took me a little time, so this issue appears a couple weeks late. Better late than never and maybe this issue is even better the second time around.

Lots of kick ass stuff in this issue and lots of issues being brought up that are still kicking our collective asses. In response to the letter from last issue regarding the assaults at this years Pointless Fest, Katy Oto brings us an article about the complicated nature of sexual assault both within this scene and the world at large. This is the kind of content that I hope sparks conversation in local communities, in 'zines, on message boards, and beyond that leads to positive, healthy change for all of us.

I'm tired so I'm keeping this one short.
Rock on. — Lisa

...

THEME ISSUE ON WORK FOR HAC #47
We're looking for contributions about working, liking work, avoiding work, punk jobs, crap jobs, and more. Please send contributions of art, photos, interviews, and columns to us by July 1st, 2005.

HeartattaCk readers,

Hi, all. I'm a Japanese punk who knows 'very' well about the Japanese Skinhead scene. I'm afraid The Oppressed and United Front chose wrong Japanese bands to associate with. Because those Japanese United We Stand (you better change your name into "United Wankers"!) and Oi! Valcans have a noncommittal attitude against white power music and racism. "United we stand, divided we fall" is a slogan that Martin Luther King, Jr. said about the American Black people's civil rights movement in the '60s but those stupid Japanese bands don't understand what it's all about. And still associate with those Japanese boneheads like The Hawks who think Skrewdriver is pretty cool and who covered a Skrewdriver song on their own CD.

What's the color of your skin, eh??? They should have known better. They're diggin' a hole for themselves. They're such posers... they've never even experienced real racial discrimination outside Japan! Don't mean a thing... Poseur are gonna blunder... They don't care about the score... Tell me, where's yer creed... You're nothing that we need... Allegiance, whose frontman is a Canadian, declared openly in the "King of The Ciyy" lyrics:

"Was it out of shame that you rejected your language and race?/Did you wish that you were born in another time and place?/What's the color of your skin and what is the nation of your birth?/Sang your song but forgot who you were."

It's a shame that the Japanese skinhead scene is out of order. Ha, you make me laugh. It takes a lot of grit to do something like SHARP. There're no such advanced things as SHARP or RASH in the Japanese scene. They don't have to put such a fake indulgence SHARP mark on the "Skinhead Unity" CD (don't buy that CD, I heard it really bites) because those Japanese bands are not divided into nazis/fascists or not. It's a kind of a trick only a child would have fallen for.

Offensive statements of a racist or chauvinistic character are almost routine among Japanese skinheads. CDs of white power bands are being offered on Yahoo Japan Corp's auction site. All the Japanese bands never even have their own says clearly against these facts and, what is worse, there're a lot of stupid boneheads who approve white power music and racism—United We Stand and Oi! Valcans just want to avoid complications. This is disgraceful. This is the unacceptable face of the Japanese scene. There needs to be tougher laws against these boneheads.

I've been living in this country for many years, and I still can't read the headlines. Yes means no. Maybe means never. I think it's maybe a characteristic of Japanese people. The lack of public debate surrounding it is a peculiarity of the Japanese. Being down-to-earth is not a characteristic most Japanese bands have. Let's not buy their CDs; they're a stick in the mud.

As you know, Japan is still a hopelessly 'totalitarian' state. In a sense, it might be a fascism that The Oppressed detested as if it were a viper. Also, we have no TRUE "freedom of speech" or no TRUE "freedom of expression" in our Japanese society. If I say something critically toward Japanese bands, they will threaten me with violence (e.g. Jerks at Pogo 77 Records). As a proof of that, The Avoided wrote such a song as "Taboo" ironically:

"Read the scandals on the paper/The hidden truth and the plotted news/Whether we become aware of it or not, we're too chicken to accuse/Threat! Pressure! and Violence!(all We Got)/You better keep silence 'cause it's under taboo/The other side people you see it on the telly/Living a life almost suicide/But there's no much difference between the groups here and the dictator of the other side."

Another Japanese band named Youth Anthem said "No more violence!" on one of their songs but it must have been a lie. Japan could have a freedom of speech, but large parts of it choose not to be that.

A bunch of stupid Japanese bands have eyeballed our website all throughout the internet, looking for even the smallest faults. Those little fuckers are only capable of slandering our website on the internet. I don't get off on "Dokyuso Oi" anymore. They like to hang tough, but underneath I bet they're scared of us. They don't take criticism very well. I think they're too high-strung. They never listen to my advice. They're still so hard-headed. They are just a bunch of prima donnas. The Japanese Oi! cannot make a discussion; it's gridlock. Don't cop out just because you are afraid of getting into a little bit of argument. As a journalist, I want to get the lowdown on them, so the truth can be revealed. I wrote such a thing in the "Japanese Punk Is A Reign Of Terror" article.

This Japanese punk scene is so dinky. It only has one magazine. No TRUE fanzines are available. It was such a letdown when I saw almost all the Japanese bands and labels selling their souls to the *Super Head Magazine DOLL*. I hate sucking up to the *Super Head Magazine*! That *Super Head Magazine* was bogus.

The Japanese media are very good at reporting on foreign issues. *Super Head Magazine DOLL*, for example, makes excellent discographies about foreign bands, but when it comes to our own domestic issues, their coverage is not so good. I think it's maybe a characteristic of Japanese media. Even local media in Japan isn't good at criticizing their own areas. Japanese media tend to hesitate in covering critical issues on their own doorstep. Absolutely, the media must be willing to pursue the truth, because they are the public's eyes and ears. I was worried that the *Super Head Magazine* would become a PR machine for those bands and labels. But the *Super Head Magazine's* dictatorship now in place it's even worse than that.

A system of Japanese punk that is unprecedented in its secrecy and in the lack of public debate surrounding it. The *Super Head Magazine's* tenacious grip on news has led to a steady decline of interest in punk domestically. Fans may spend hours sitting around doing nothing, while waiting for a friendly band or label on the *Super Head Magazine* to provide them with some scraps of news.

Recently the morale of punk fans in this country has seriously declined. There are many reasons for this, but a number of fans complaining about the *Super Head Magazine*. Therefore, I wrote such an article about the *Super Head Magazine* ("Japanese Punk Is Ruled By The Fascism Called *Super Head Magazine DOLL*").

Even those despotic countries like China and North Korea are turning such a

Japanese 'totalitarianism' into a joke and making a fool of us. Originally, Japanese ain't got no roots individualism. I'm the one and only Japanese individualist who can have his own say clearly though. Ha ha.

If you doubt what I'm saying, you should ask them about it. They can't surely answer it. I don't know why, but those dorks have blind faith in the word "united". They have a one track mind. UNITED, UNITED, UNITED! They're completely clueless, they really don't know what a real Oi!/skinhead cult is and what real racism is. I call those stupid bastards "Dokyuso Oi" (Dork's Oi). The so-called Japanese Oi! you are referring to is, in fact, a work of "Dokyuso Oi." Those don't look like real Oi!. I think it's a scam. Actually, I remember Anger Flares (Ex-United We Stand) showed off those Skrewdriver record sleeves to sell on their website a few years ago. Hey, you can make a quick buck selling white power CDs to Yahoo! Japan Corp's auctions.

If you work together with The Oppressed, you should stop associating with those nazi boneheads, should stop selling your souls to the media fascism and should know the true meaning of the word "anti-racism" or "anti-fascism". We're not having any bullshit from you.

Oh, yuck! I heard those boneheads invite The Oppressed to Japan but I'm against the plan. That's a cock and bull story if ever I've heard one. Something's not quite right. I can smell a rat. They have no part in this. I wrote such things in the Japanese language on this site. The Oppressed and United Front, your kind of respect just one thing... Japanese money. Now, money is all Japan is good for. Right?

So I will translate them all into English and will tell those people around the world in the future. I don't have enough time to do it now. While I'm translating them into English, you can take a look at a few of the translated articles through a web translation at <http://dollq.cjb.net> (or <http://clix.to/dollq>).

Regards,

Toshi; superbonehead@hotmail.com



HeartattaCk readers,

Hi! I'm Terry from Manila Infoshop. The first commune in Manila happened sometime late 2001. We managed to use the space to meet and conduct actions/activities from protests to campaigns. We only managed to survive for 5 months after that we got evicted. Since then, me and the *Oathmeal 'Zine* fella have been travelling from Manila to other nearby and sometimes down south of the Philippines to establish our Manila Infoshop Projekt. We have been gathering materials (literatures/videos/audio CDs/tapes/LPs) to include in the library section of the Manila Infoshop Projekt. You can send us your spare copies to share infos to your third world bros and sisses in struggle, access to these kinds of materials is rare and hard in my country. Lately, we've been facing serious legal matters because some arrests have taken place involving our comrades from various provinces.

The aim of Manila Infoshop Projekt is

to create a space that would cater to the needs of various collectives/autonomous groups and individuals. In our experience of surviving in a span of almost 4 years, we kept on doing activities and actions without much documentation 'cause most of the times we lack the resources (camera/film) instead we tried our best to release statements and create some banner/streamer/flag that is usually recycled. We would like to have a space whereas we may conduct meetings/workshops/indoor activities/propaganda making/food not bombs kitchen/library.

For this reason we are in need to raise \$600 to pay for house rental (4 months), make bookshelves, and buy second hand computer(s). We would be doing fund raising activities as well

to support the coming months for Manila Infoshop, T-shirt printing/patches/bootleg CDs to name a few. We accept any form of financial assistance that you may contribute. We acknowledge doing benefit gigs/compilations for the Manila Infoshop projekt. Is it possible to help us by doing fundraising activities like gigs, tours, or a benefit compilation?

In behalf of the various collectives/autonomous groups and individuals supporting the Manila Infoshop Projekt, we look forward to your response. Let's keep in touch.

Fire, passion and, DIY,

—Terry; buynothingstealsomething@yahoo.com

P.S. Here's my mailing address. (Before sending

something, email us first about it so we could check the post office...thanx.) Terry G./# 7 Dr. Tinio Subd./Guinayang, San Mateo/1850, Rizal/Philippines

P.P.S. To see/find out more what recent actions/activities we did, check the following sites... I'm also doin' a 'zine called *Kat-Aztrophe* 'Zine (focusing on various topics like feminism/radical punk activism/eco anarchism/media activism/Free Tibet and more)—so send in your materials as well for review.

www.oathmeal.proxmira.com

http://manila.indymedia.org

www.gaizao.org

TOP 10 LISTS

Lisa Oglesby:

CINEMA EYE—Some Nerve LP • GATECRASHERS—Are A Bunch Of Motherfuckers LP • *Slug & Lettuce* #81 • STOP IT!!—Demo CD • BENT OUTTA SHAPE—live • REPOS/FOURTEEN OR FIGHT—split 7" • ORCHID—Totality CD • LIMP WRIST—Thee Official Limp Wrist Discography CD • THIS IS MY FIST and CARRIE NATIONS—live • GLASS & ASHES—Aesthetic Arrest LP • *Profane Existence* #46

Nate Wilson:

ONE DIMENSION—demo • LIFE CRISIS—Unpeaceful Protest 7" • TERMINAL STATE—Demo 7" • ATOMIZER—Songs Of Slaughter... double 7" gatefold • CRIME DESIRE—We Hate All Life LP • BUMBKLAATT—Corrosion 7" • NUNSLAUGHTER—Burn The Cross 7" • DIRECT CONTROL—drunk & live • REAGAN SS getting back together • BAFABEGIYA—s/t 7"

Matt Average:

THE DETONATORS—everything • *Rancid News* #8 • *Loserdom* #12 • WEAVING THE DEATHBAG—Inoculation EP • D.S.B.—Substitute CD • SOLGER—Live At WREX 7" • THE KRUNCHIES—Interrobang EP • *Anti-Media* #3 • FUNERAL SHOCK—12" • PAGANS—Shit Street LP • FRAMTID—Under The Ashes CD • DERIDE—LP • NAUSEA—Cybergod 7" • NEVER ENOUGH/SOLID GROUND—split EP • TERMINAL YOUTH/FRUIT SALAD—split EP • MANHANDLERS—CD

Mike Haley:

Ligers (it's like a lion and a tiger mixed, bred for its skills in magic) • ENVY—live • ISIS—Panopticon 2xLP • The "Big Yellow Joint" 7" • sleeping • WOLF EYES—10"

Christian Unsinn:

HAVE HEART—What Counts 7" • LOOK ALIVE—Both Feet On The Ground 7" • OUR TURN—Catch Your Breath 7" • RIGHT ON—No Joke 7" • S.B.V.—7" • THE DISTANCE—Your Closest Enemy 7" • THE PURPOSE—Art As A Weapon 7" • THE VERSE—Rebuild LP • TROUBLE EVERYDAY—Days Vs. Nights CD • WITNESS—Break Away 7"

Chuck Franco:

SKITSYSTEM—live • DISCHARGE—live • DISCLOSE—live • HIBERNATION—LP • BARRINGTON LEVY—Shaolin Temple LP • JOY DIVISION—Unknown Pleasures LP • bike rides • KYLESA—live • *Master Of The Flying Guillotine* (movie) • the end times cometh prepare for the new survival

Timothy Sheehan:

TINY HAWKS—one-sided 12" • BIG BOYS—Lullabies.../No Matter... reissue 2xLP • STOP IT!!—Demo 10" • KILL THE MAN WHO QUESTIONS—Industry Document CD • REDS—demo tracks • FIND HIM & KILL HIM—Is Fucking Dead 7" • HARDESTY & PISTOLS AT DUSK—tracks from *Power Of Ten* Vol. 2 7"

Fil Baird:

A Hundred Dollars And A T-Shirt—DVD • One Way Ticket #3 • WRANGLER BRUTES—tape and live • THE BODY—LP • anticipation of new REACTIONARY 3 and PLEASE INFORM THE CAPTAIN... records • THIS BIKE IS A PIPE BOMB—Three Way Tie For A Fifth LP and comedy tape with... • FORMER MEMBERS OF ALFONSIN—Live! At The Mall Of America tape • *Rock And Roll Highschool* on the big screen • *Stencil Pirates* by Josh MacPhee • hanging out with Mary and Walker in little rock

Mark McCoy:

GRIMFAUG—Blood Upon The Face Of Creation LP • PARAGON IMPURE—In Commemoration Of Ish Kerioth EP • URUK-HAI—In The Side Of Eternal Eclipse LP • VELVET CACoon—Genevieve CD • MYSTERIES—In The Dark And Sodomy EP • NOCTURNITY—A Fallen Unicorn 12" • BAPTISM—Wisdom And Hate CD • LUGUBRE—Anti Human... LP • HELL GOAT—demo • NYKTALGIA—CD

Chandler Briggs:

RAEIN/DAITRO—split 10" • DES ARK/BELLAFEA—split 7" • END ON END—Euro Tour 12" • ROSA—Texarkana-Get-A-High Five 7" and live recordings • MACHINE GUN ROMANTICS—7" and split 7" • LOOK BACK AND LAUGH—LP, 7" and live • BULLETS IN and YAPHET KOTTO—live at Pink Mailbox • GHOST MICE split CDs • SONGS: OHIA represses • TINY HAWKS—demo • A HUNGER ARTIST—demo

Chris Crass:

Full Spectrum Disorder: The Military In The New American Century • The Political Edge edited by Chris Carlsson • No Surrender: Writings From An Anti-Imperialist Political Prisoner • Living Buddha, Living Christ by Thich Nhat Hanh • The Sexual Healing Journey: A Guide For Survivors Of Sexual Abuse by Wendy Maltz • How To Get Stupid White Men Out Of Office edited by Adrienne Maree Brown and William Upski Wimsatt • Essential Works Of Lenin edited by Henry M. Christman • The Tipping Point: How Little Things Can Make A Big Difference by Malcolm Gladwell • Multitude: War And Democracy In The Age Of Empire by Michael Hardt and Antonio Negri • 13 Going On 30 (I cried on the theatre because it was so cute)

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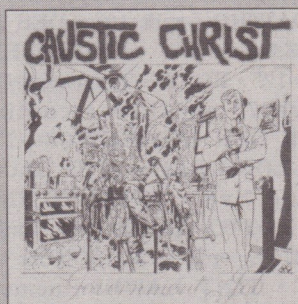
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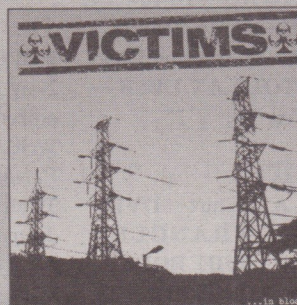
Caustic Christ "Government Job" 7"



Vitamin X "Bad Trip" LP/CD



Wolfbrigade "D-Beat Odyssey" 12" EP



Victims "Victims ... In Blood" LP/CD

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 CIVIL DISOBEDIENCE In a Few Hours...
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 DAMAGE DEPOSIT Straight to the Bottom
 AUS ROTTEN Fuck Nazi Sympathy
 ANY LAST WORDS S/T ep
 AMDI PETERSENS ARME Blod Ser-Mere...
 BRISTLE System
 CODE 13 Doomed Society
 CODE 13 A Part of America Died Today
 CODE 13 They Made a Wasteland...
 MASSKONTROL Warpath
 H 100s Texas Death Match
 MURDERERS S/T
 NOTA/BROTHER INFERIOR Split
 KAAOS Nukke
 CLUSTER BOMB UNIT Dirty...Weapons
 NINE SHOCKS TERROR Mobile Terror
 DS 13/CODE 13 13 Song Split
 DS 13 Aborted Teen Generation
 TEAR IT UP S/T
 CAUSTIC CHRIST S/T
 TAMPERE SS Kuolutt & Kuopattu
 TAMPERE SS SS Sotaa
 PROTESTI S/T
 RIISTETYT Tervetuola Kuolema
 VITAMIN X People That Bleed
 ASSEMBLY OF GOD Submission
 SPAZM 151 Power Songs
 SPITTING TEETH Don't Believe the Hype
 PATH OF DESTRUCTION 1 AM
 UNITED SUPER VILLAINS Escapist

LPs, 12"s, CDs:

SKITSYSTEM Ait E Skit LP
 CAUSTIC CHRIST Can't Relate LP/CD
 CODE 13 Discography CD
 DS 13 Killed by the Kids LP/CD
 HOLDING ON Just Another Day LP/CD
 KAAOS Riistinaulittu Kaaos LP
 MISERY The Early Years CD
 NINE SHOCKS TERROR Zen... LP/CD
 RESTARTS System Error LP/CD
 TEAR IT UP Taking you Down With Me 12"/CD
 WOLFBRIGADE Progression... LP/CD
 VITAMIN X Down the Drain LP/CD
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 V/A NO HOLD BACK ALL ATTACK
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 FROM ASHES RISE/VICTIMS LP/CD
 POISON IDEA Feel the Darkness LP*
 V/A HANGOVER HEARTATTACK
 Tribute to Poison Idea LP/CD*

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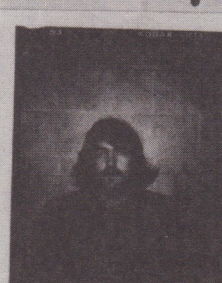
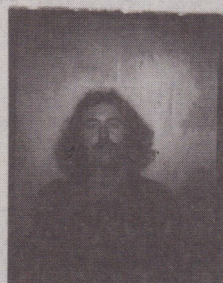
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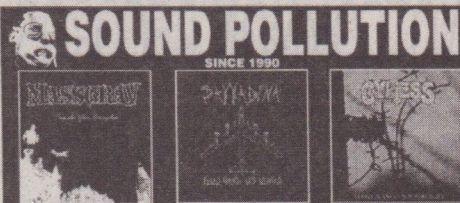
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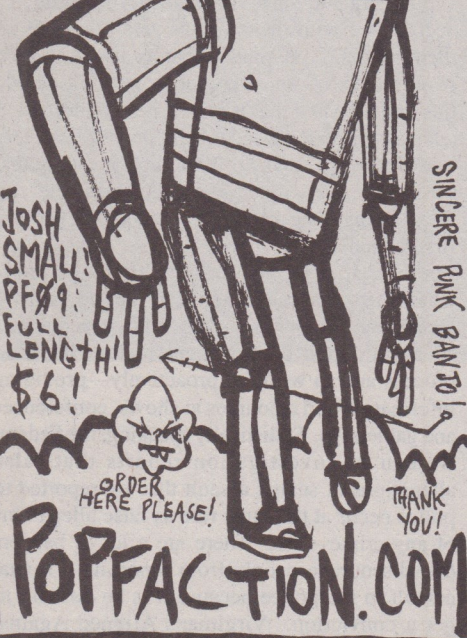


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Punk To Break The Silence:

by Katy Otto

Each summer in Philadelphia, hundreds of punks gather for a multi-day festival featuring political punk bands from across the US and even globally called Pointless Fest. This gathering of individuals celebrating DIY culture is for many a chance to meet others in a spirit of resistance, political dissent, and punk. This year, many were horrified to learn that three sexual assaults took place at festival related events. One of two assaulters was physically attacked on the closing day of the fest, Sunday, August 15th at the First Unitarian Church by a group of women enraged by his actions. This young man, 18 years old at the time, was arrested at the fest and faces full prosecution for assault by one of the two survivors he attacked.

The group of women spoke to the audience at Pointless Fest about what happened and their reaction during the set of the band Signal Lost from Austin, Texas. There were numerous discussions that followed this event. In Philadelphia, two groups have emerged to further action and dialogue around the events—one made up of male-identified people and one made up of people identifying as female. The group of women issued a statement of the events that has been circulated along many punk and activist messageboards and email listserves. As many different people and communities are grappling with what to do in the aftermath of this violence, it is becoming clear that the punk community is in dire need of a public discussion around sexual assault within our scene.

There is a silence that many are choosing to break around sexual abuse within the punk community—through their music, 'zines, writing, speaking, and activism. Breaking silence about sexual assault and abuse is a tradition that has been cited by many feminist theorists, writers and even therapists as being empowering and healing. One reported forcible rape (penetration of a female forcibly and against her will) or attempted rape takes place nearly every five minutes in the United States. This statistic does not include unreported rapes or other sexual assaults, including assaults against men or many children (boys or girls sexually assaulted but not raped). (Federal Bureau of Investigations, Crime In The United States, 2001.) Despite these alarming numbers about the people all around us whose lives are impacted by sexual assault every day, very few of the sexual assaults perpetrated are reported. In 2001, there were 248,250 rapes and sexual assaults in the United States reported to law enforcement. (US Department of Justice Bureau of Justice Statistics, Sourcebook Of Criminal Justice Statistics, 2002.) This represents that 16 percent of rapes are ever reported to the police. (National Victim Center and Crime Victims Research and Treatment Center, Rape In America: A Report To The Nation, 1992.) For some people, hearing others come to voice about assault and violence is a vital part of their healing process. In a culture where power is held onto

and maintained by keeping that silence intact, it is an act of resistance to speak about violence perpetrated upon you. Bringing it into a public arena is a vital step towards ending sexual violence.

The advent of Riot Grrrl in the punk community in the early '90s brought out a lot of discussions around these very issues, and was responsible for carving out a space where these could take place for a lot of young women. Bands like Bikini Kill, Team Dresch, and Heavens To Betsy would play conventions, create 'zines, and offer educational information at their shows about rape and sexual abuse. Kathleen Hanna, front woman of Bikini Kill, offered lyrics that starkly addressed violence against women. Because she was so vocal and visible, Hanna was often approached by young women at shows with stories to recount of their own experiences with rape and abuse. As a result of this, she along with others started Girl Talk, a teenage discussion group for sexual assault run out of Olympia's Safe Place domestic violence shelter. When she returned to Washington, DC, she continued this sort of outreach to students at Blair High School. She would offer assemblies to students talking about sexual assault and services that were available to people who had been abused. The nurse at this public school eventually invited Hanna back for private consultations with students because so many of them wanted to speak with her.

This important tradition of opening discourse about sexual violence in punk is being carried on bravely today. From picking up 'zines that opened up these discussions to seeing brave women and men recount experiences of rape and assault before their bands play songs, show goers today still have the opportunity to participate in these discussions. However, they are sadly not happening often enough. People within the punk community recount assault at the hands of those both within and outside of punk and activist communities with alarming frequency. As Arwen Curry, former editor of *Maximum Rock N Roll* explains, "It's important to note that just about every time there is an accusation of sexual violence in the punk scene, it is framed as an exceptional circumstance. In almost every situation of assault, it seems, it is nearly impossible for people who know the accused person to imagine that he could have done what he was accused of."

People coming out as survivors are more likely to experience this doubt if they are accusing someone within the punk scene. Tali Pocket, co-author of the 'zine *Baby I'm A Manarchist*, faced a lot of backlash writing about her experiences with her assaulter. Even now, years after her 'zine's publication and wide circulation, she still expressed valid concern about the inevitable flak she would receive as a result of being interviewed for this article. Tali had a lot of suggestions about how to make the process

of addressing sexual violence more concerted and positive.

"I think the main focus needs to be supporting the survivors and doing things in accordance with their wishes versus 'acting on their behalf,'" Tali said. "Safety needs to be a major concern—most perpetrators don't just do this one time and that is why it is so important to address. Survivors need to be believed—it is very rare that people make this shit up. Bringing that up is an easy way of ignoring the issue and invalidating the experience. It should never be a first response."

It is tremendously difficult to know what a first response should in fact be, and we are all learning as we go. A good first step would be a concerted commitment to that learning process and to working proactively—providing information and resources at shows, conferences and gatherings. Statistically speaking, the Federal Bureau of Investigation reports that false allegations of sexual assault that are reported to police occur at the same rate as false allegations of any crime—2%. There are a lot of barriers that discourage people from reporting a sexual assault to the police because it is so difficult to get a conviction. Virginians Aligned Against Sexual Assault trainer Brad Perry spoke at a workshop on being an ally to survivors of sexual assault at Washington, DC's punk-based Different Kind of Dude Fest (an event to encourage challenging masculinity and preventing violence). He explained to attendees that to get a conviction for rape, it is most likely that severe injuries need to be sustained by the victim, which is rarely the case.

Stress and pain occur when allegations of sexual abuse take place in small, insular communities. A general lack of experience in dealing with the issue, discomfort in initiating discussions with the accused and the survivor, and general mishandling of the situation by members of the community are all reasons that people avoid the issue altogether. One solution is to offer more community resources that can serve as guides so that people can learn from the experiences of others. The Canadian-based 'zine *Sexual Assault In Radical Communities* is one such excellent resource. "I just wish we could stop reinventing the wheel," Tali explained. Another strategy in both underground and mainstream culture for more adequately addressing assault would involve boundary setting and consent training and education for youth so that there is greater awareness of these issues, awareness that can help keep situations from turning negative.

Increasing awareness is one key facet that Leigh Sabol, singer of the former New Jersey political punk/hardcore band The Assistant is interested in. In her band and through the presentation of her song "F.A.M.I.L.Y.," she made herself visible as a survivor of sexual violence at the hands of her cousin. "That song was a way for me to get it all out of me," Leigh professed.

Using Radical Subcultures As Vehicles To Come Out As Survivors Of Sexual Assault

"If my head was spinning about the abuse, the song was a way for me to focus." Because of the visibility she created around the issue, many people would come up to her at shows and share their own stories and accounts of abuse. Leigh recounted that for the short time that her band was occupying a space, participants could address these issues, discuss abuse they or loved ones had experienced, and even if only briefly, feel better about it. Despite feeling supported, or at least not opposed when talking about her experiences with assault in the context of her band, Leigh recounted discomfort on multiple occasions as a woman in the punk community who was vocal about sexism and treatment of women and girls at shows. "We need to challenge sexism as a whole so that we can create a space where sexual assault doesn't happen," Leigh maintained when discussing strategies for combating abuse.

Leigh focused extensively on the need for discussions of prevention, not just addressing assault after it happens. "How can we create safe spaces? This is the question that all of us should be asking," Leigh explained. "How can we change our behavior and our language so that we have a place to create a wonderful dialect of music in a way that also establishes a wonderful dialect between people? How can we teach each other how to communicate our thoughts and feeling without being scared? What kind of resources need to be at every show so that if someone needs help, it can be given to them? How can we make people actually care enough to create these spaces to begin with? As a sexual abuse survivor there are too many times in which I feel scared, or threatened for my safety—when I have tried to speak my mind about it I have been denied the right to feel this way. We have created our own paradigm of power that allows sexual assault to occur. We are not giving each other the self-worth that we need to treat each other with enough respect to care about what happens to the man or woman standing next to us. We don't even realize how the language we use creates an atmosphere of violence that make people feel it's okay to treat others with a lack of human respect."

In addition to opening up discussions of assault through her band, Leigh also participated in Take Back The Night at her college which offered a very different vehicle about breaking silence. Take Back The Night is an international rally and march coordinated in local communities with the purpose of unifying women, men, and children in an awareness of violence against women, children, and families. The event is a collaboration of communities and campuses ready to take a stand against violence and make the night safe for everyone. "Take Back The Night is both empowering and exhausting," Leigh remembered. "It hurts to see so many people going up and sharing their stories. Playing shows and talking about it was different because I would share my song and then talk to maybe one or two people about it." Leigh cited the vehicles for

sharing that the punk community offered ('zines, gatherings like shows and conferences, and records) as the reason she chose this space as the one to publicly talk about her experience of abuse.

Rory Vangrol, former singer of the Rochester band Standfast and current singer of the New York band Achilles, similarly chose punk to speak out about his experience as a male survivor. Showgoers were often particularly affected hearing a man describe his experience being sexually assaulted, and Rory much as Leigh often had people come up to him to share what they had been through. "Punk is the place I feel most comfortable in and most able to talk about things," Rory recounted. "If I couldn't express myself when I was there, when could I? There was no avenue for talking about assault at shows at the time and I felt like it needed to be brought up and dealt with."

Rory spent three months working on his band's song "Elucidate" to ensure that he would communicate his experience as succinctly and adequately as possible. With rape crisis centers and resources often targeting women and girls, boys and men often face a significant obstacle in describing the abuse they have endured. "For men in general, there is a stereotype about being manly and not being able to share emotions; it's shitty and it's a big challenge for men to step out of those roles. For me, coming out about this in my community and discussing this meant that this does happen to men and that we can deal with it." Rory explained too that he had tremendous respect and love for his band mates in order to be able to present a song like this to them. Rory contends that honest communication is the best thing we can do in making a difference. "What we should be doing is educating each other about the facts and the real issues that are out there... these things happen to real people. If we confront these ideas that we have built in our heads about assault then we can come out on top. This will be a long road, but we just need to open up these avenues to talk to each other."

Playing songs such as "Elucidate" and "F.A.M.I.L.Y." did open up discussions, but demonstrations of such intensely personal struggle often take their toll on those who share them. Dan Davis, singer of the Louisville punk band The Kodan Armada, nearly stopped playing his song "No Never Had Three Letters," which recounted incest and rape within his immediate family because it was so emotionally taxing. One experience caused him to change his mind. "We almost decided to stop, when we played a show in New Jersey in a basement," Dan relayed. "A girl came up to me crying and whispered in my ear 'you and your family are not alone,' hugged me, and ran away. After that I realized that someone connected with my lyrics and I also felt less alone as a result." Dan believes that by presenting experiences of abuse publicly within punk the issue becomes more public and gains exposure. This can help people stop current abuse

or get assistance they may need.

Both Leigh and Dan maintain that the general apathy in punk serves as a key barrier in building stronger mechanisms for addressing abuse. The reason they both saw punk as an attractive means of dealing with assault however, is that there still remain people interested in attending conferences, tabling at benefits, writing articles, communicating with each other at shows, organizing fundraisers and speaking out. And Tali and Dan both talk about seeing each situation of abuse and assault as individual and unique, requiring different kinds of attention.

As with this article, punk media has the potential to shape discussion around rape and abuse. "Magazines can give readers permission to care about, and talk about, issues of sexual assault," former MRR editor Arwen related. "We should use our sophisticated and powerful punk network wisely—to argue and expose problems, but not to blacklist people. We should be very honest with ourselves and recognize the graded potential in all of us to hurt each other, knowingly and unknowingly. Until we acknowledge that we participate in power we can't judge other people's abuse of it. Mostly, we should be compassionate when one of these things comes up, which means being brave. We shouldn't just abandon each other to damaging situations because they are too awkward for us to face."

In a country and world where violence and power are exploited as a means of control daily, resistance to and organizing around sexual violence is indeed a revolution in and of itself. If punk intends to harness the radical energy it professes, we need to make this issue belong to all of us. Sometimes taking care of each other on a personal level can be just that revolution.

Feminist voices in punk remain strong. The Olympia, Washington band Delta Dart, now defunct, had a song called "Love Song" on their Fight Or Flight release that addressed the idea of consent directly. They repeat several key lines—"I didn't say no all the time but I never did say yes." The song ends with dual vocals that rise to a fever pitch—singers Erin Putnam and Amber Bayer scream "you ripped me open" and "this is not a love song" simultaneously.

The strength and openness of artists and activists in addressing this problem head on is needed now. As Tali said, "We as punks are not immune to sexual assault because we call ourselves feminist." Increasing our community's capacity to face this issue, even when it hurts us, and even when it is scary, painful, and socially strenuous to do so, is the only way in which we can truly build the equitable, just world we profess to support.

— Katy Otto

Resources:

Deal With It by Wispy Cockles

<http://fruitiondesign.com/dealwithit/02wispy.php>

Questioning The Spectacle: In fall of 2004, my bandmates and I brought Norway's The Spectacle over for their first tour in the United States. We crisscrossed the nation, dodged maggots to collect vegan foodstuffs from the trash, participated in street riots the week of the election, and played thirty shows in twenty nine days. I was impressed with their intelligence and sensitivity, not to mention phenomenal music, and mailed an interview to them shortly after their return to their home town of Bodø in the north of Norway.

—Brian/CrimethInc (photos by Phranque)

HaC: How ignorant did you find people in the US to be of overseas history and context? If there was anything people here need to learn about the culture or current events of your nation, what would it be?

Endre (guitarist #3): I actually found people to be less ignorant, or at least more interested than I thought they were going to be. Usually we would know a lot more about the US than they would know about Europe, but I had expected it to be far worse. We did have some experiences of people promoting us as being from Sweden and such, but whether that came from ignorance or just someone making a simple mistake I don't know. I think people interested in DIY hardcore/punk/rock music would be wise to check out Norway right now, because there are amazing things happening. As for culture and current events outside the US, I would say that an important aspect for any US citizen to be aware of is the immense cultural imperialism that America is enforcing on the rest of the world, not just our nation. While on tour I was frequently amazed by how easily I understood cultural references that should be more or less obscure to a foreigner. In a way, I feel that I share the same cultural background and upbringing as people in the US: the North American one. That is kind of fucked up, because I am from Norway, not the United States of America, and it does not work the other way around at all. American popular culture is basically the popular culture of world, and sooner than later we'll have to delete the qualifier "popular."

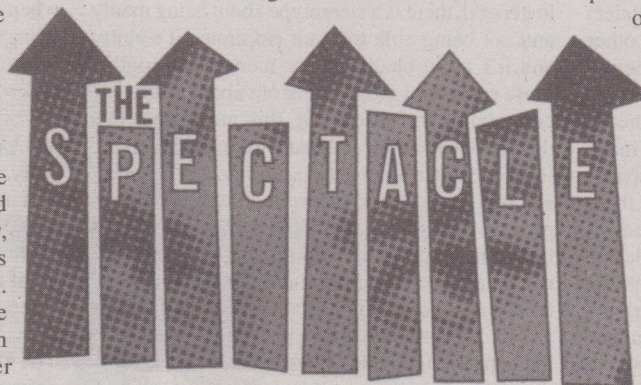
HaC: In Scandinavia, underground music—including the do-it-yourself punk scene—receives quite a bit of government assistance in the form of venues and funding. Compare the effects of this on your punk community to what you've seen in the United States, where punks, although often from similarly privileged economic backgrounds, must make do with less infrastructure and resources.

E: That is not a question for an interview in a hardcore fanzine, it is a thesis for a dissertation! The most obvious effect, of course, is more material wealth: more money for bands, better equipment, more venues, and so forth. This has both positive and negative aspects to it. In one way it can de-radicalize the scene, in that it becomes basically just another social unit moving money around. On the other hand, it can enable a scene to create more: why not use the government's resources to overthrow it? Whether that is possible at all is another discussion [see below]. We should definitely be careful not to become lazy just because the hand we hate feeds

us. In the US, the infrastructure and resources available, as pointed out in the question, are on a different level. I guess a lot of the scenes over there could really use public funding if it was available. Punk scenes would be able to put up more shows and make them better, have more stability and thus more experience—which is definitely important when trying to be a subversive social group—and it would perhaps be easier to start new scenes as well. On the other hand, punk, to me, is about transforming a fucked up society which is based on money, and how can you do that with more money? I think a good example of a scene/venue that receives funding but still manages to be a radical force is the Blitz squat in Oslo.

HaC: Does such a lack of infrastructure—including the absence of good quality PA systems and so on—limit the form of or value of the art that can come out of a punk milieu?

E: Speaking of PA systems and technical equipment, I would say that the form can suffer limitations, definitely, but it does not necessarily have to affect the value at all. For example, as the pretentious and ambitious little person that I am, I have a lot of musical ideas that I want to explore which will take a certain amount of technology and equipment to realize. If we were playing with a full PA every night, then a lot of these ideas would be a lot easier to put to action and perhaps even more successful. There have actually been a number of times on tour when I've thought that we would have been a much more interesting and even radical band



if we had been able to bring or use this or that—and yes, I love playing with a full PA blasting. Still, we can perform the essence of our music with a relatively low range of equipment. I do think that a band should be able to or at least always try to play their very best with as little equipment and technology available as possible (not to claim that we always do). With that said, people in the DIY scene who are involved with a show space should never underestimate the importance of trying to make every aspect of a show as good as possible, even the sound, even if it is the dirtiest crust band in the world who is playing. The point is that the effort people put into it is more important than the equipment by itself, which again will affect whatever art comes out of a community. Which brings me on to the point of organization, which is also a part of the infrastructure the way that I understand the word. Not organizing shows or any other event properly is truly a limitation as to what we can achieve, be it artistically or politically.

HaC: When bands like Refused make the decision

to trade economic autonomy for more resources, what is lost, and what is gained?

E: It seems that most political bands who opt to go in a more commercial direction in order to have more resources do so to get "the message" across to more people... I guess that a certain quantity or frequency is the most obvious gain, but in my opinion it often comes at the expense of quality. You might reach insane numbers of people through eMpTyV, but you can also count on commercial media to turn poems into slogans. I have always thought that if bands like Refused or Rage Against The Machine had kept on working within DIY communities (I guess Refused did, but certain newer bands do not), we could have come so much further by now. How can there be created momentum within "the scene" if bands sell out to big business as soon as they are good enough?

As the reader probably can gather from my answer to the preceding question, I am the kind of musician who would love to have unlimited studio time and the opportunity to play around with fancy equipment until everything was right for hours and days and weeks. So I can definitely understand why musicians want that, and that they are perhaps fed up with making artistic/aesthetical compromises in order not to make political/ethical ones, but I don't think becoming more commercial is a smart way to do it. Refused definitely made an important album with *The Shape Of Punk To Come*, and I think a very huge part of the genius of that album is the perfect production. They might not have had the opportunity to do make the album in such a way had they done it DIY, and perhaps the world thus would have been one amazing work of art poorer. Then again, had they released that album themselves, perhaps with a lesser production and smaller distribution, I am pretty convinced that they had the talent to make it great and beautiful anyhow, and hopefully all the more radical and dangerous. It seems to me that the way Refused did it is sort of focused on the end product and not so much the process, if you see it in a political context.

Frank (philosopher/glorified roadie):

When the instructions for how to overthrow corporate capitalism are sold to us by corporate media, some alarms should go off. For those of us that long for radical change, the struggle to decommodify rebellion is one of our greatest challenges, and having well-intending bands roaming the "free" market isn't helping at all. It's not that I don't believe that we can't ever trick the system to turn its greedy teeth on itself (I still have wet dreams about a global hyper-inflation), I just don't think that such tasks should be approached through the entertainment industry. That just degrades everything into fashion and products. Just look at the singer in Refused (who probably had a strong penchant for fashion to begin with): it's not accidental that he has recently been voted "the sexiest man in Sweden" and not "the most politically influential." Maybe sex will help him sell the revolution? Now, wouldn't that be nice?

HaC: All the musicians in The Spectacle are masters of their instruments. What do you believe is the role of technical skill in making good music?

Kjetil (drummer): Technical skills can play a great part in your attempt to imitate moods, to directly express yourself in music or sound. To what degree you need to be a master on your instrument depends totally on what you require from yourself, or the kind of music you are into or want to play. You can perfectly well scream your lungs out without even saying a word in a common language and feel like that is the sufficient self-expression needed from time to time to ease the mind, soul, and heart. And you can call it music if you like. Personally, I try focusing on different parts of life, to capture moods in a most genuine snapshot of the bigger picture, the totality of my own life and life on earth, and then do my best re-telling it in a song. Some composers of classical music make huge symphonies in an attempt to describe their entire existence and perception of the world around themselves, with huge ups and downs in dynamics and atmosphere. This may require lots of knowledge and handcraft.

But it's important to take everything for what it is, without comparison. Comparison is a shorthand attempt to describe music, and often imposes ranking systems of value. Every expression has its own unique qualities, just as the human beings making them do. So technical skills can be important, but not crucial. Some of the musicians and bands that have moved me the deepest have been good but not technical masters on their instruments. I really love folk music from all around the world that contains love, passion and soul, a good feeling to it. A few examples: traditional African ensembles, reggae, Indian music, lonely American singer-songwriters. Compare this to a modern band like Dream Theatre, who are all technical maniacs, and you will find that the amount of soul or emotion is so low that it doesn't penetrate the thick and fashionable layers of shallowness this crap produces. I say what really matters is that you want to express yourself or have a message in your heart.

HaC: With six people in your band, you can practically play just for each other, even if no one is there to watch you. What do you see as the ideal relationship between band and audience?

E: I guess it is when there is an interaction, instead of it being spectators and performers with an invisible wall in between. This can be achieved on a concrete and sensible level, for instance if people from the audience join the band to play, but also through more of a psychological connection. Perhaps the ideal is to have both? Personally, if I see a great band play I want them to play for me and I don't necessarily have a desire to join in, but I feel that there is some kind of connection between me and the performers. If I then go home inspired to make new music and perform that for others, maybe that is breaking that invisible wall in a way?

HaC: In a society based on spectatorship and passivity, one could accuse even the most radical band of simply providing commodified entertainment for others, reinforcing the roles of performer and consumer. Is the name of your band meant as a statement of defiance, challenging you and others to not let your band remain a mere spectacle, or do you believe there is something that could be redeeming about spectacles?

Andreas (lead vocalist): I think sometimes in the punk community performances that are supposed to be radical end up being the same as mainstream ones only on a much smaller stage. There are too many nights on which we are playing, the audience is there, then it's over and we all go home, that's it. I really wish every night could end with some sort of reclaim the streets event, I wish that punk shows were looked upon as a place where revolution happens and is planned. All those nights when we just go home it seems to me that we have not achieved much more than the average band on a big stage in fancy outfits. This is, of course, stretching it a bit, as we have a better chance than they do of communicating and inspiring people when we are off the stage. But to answer your question, I think some nights we are the most dangerous band there is and some nights we are the least, we are just another spectacle. The challenge is to be that crazy punk band every night. Naming our band The Spectacle will always keep us struggling not to end up as another boring spectacle. Each night ends up not just being a struggle to play a good concert but also a struggle to be so much more.

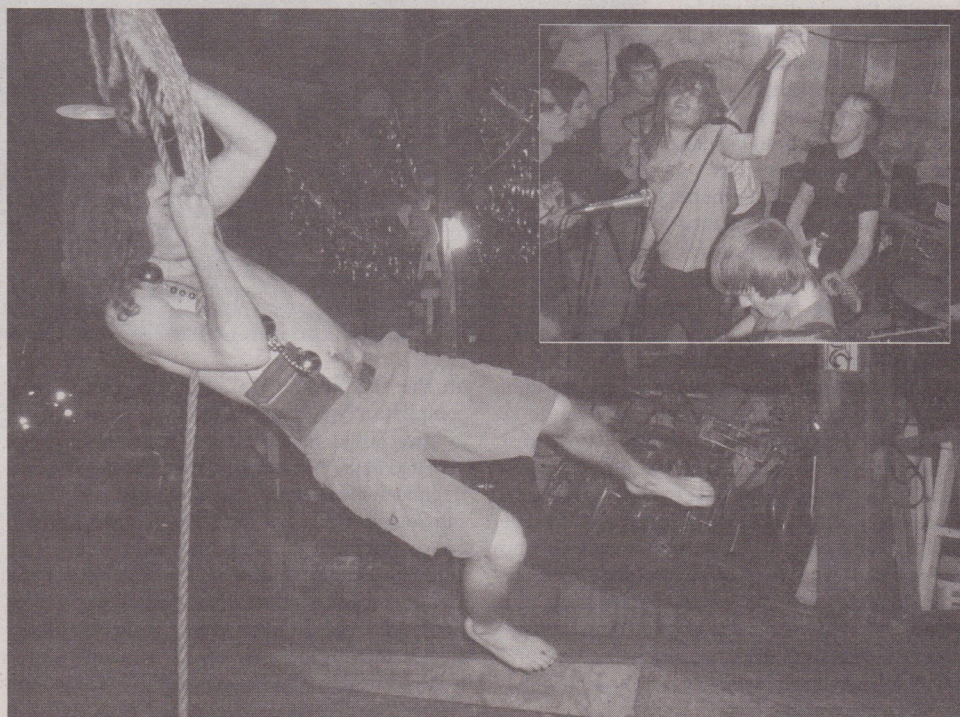
F: When sincere and dedicated people such as these guys choose a degrading label for their efforts, that contradiction, in my book, reads something like: "We passionately believe in what we are doing, but in some ways we may perpetuate the problems we are facing." It has to be a slightly uncomfortable position, but it might help in avoiding the descent into inertia or bigotry. Punk rock as we know it is nowhere near a perfect solution, but that shouldn't make us close our eyes to our own contradictions, and neither should it stop us from trying to do what we nevertheless believe to be worthwhile. So yeah, I take that as a challenge, not only to create more rewarding ways of experiencing art, but also to be able to place our own ways under critical scrutiny without being paralyzed by the results. Our imperfect ways might well fail, but idle hands offer absolutely nothing.

This kind of self-critical awareness was

sorely lacking in the Situationists, the group that introduced the concept "the spectacle." They emphasized a dichotomy between living a bleak shadow life of falsely induced representations of life, and living an unadulterated life of raw experience. Yet they failed to look for the intimations of the spectacle in their own actions and theorizing. They failed to recognize that the processes of inducing the spectacle did not qualitatively differ from the ways they themselves created and induced meaning. And I personally believe that goes for everything we do. We cannot avoid letting our experience be completely colored by meaning, roles, and rituals, whether these factors are induced by capitalist society, traditional culture, or even ourselves. So, in a way, we cannot prevent spectacles from governing our lives and experiences, at least partly. In this sense, this aspect of the spectacle is not only redeeming and unavoidable; it also allows us to fashion our own spectacles to suit our own needs. Furthermore, this also suggests that this critique is a dead end and should be abandoned. I guess that in 1968 the promise of real life was crucial for the concept of the spectacle to have any influence (and it did: it helped to ignite a massive insurrection), but today it only makes the concept and the theory from which it was based seem irrelevant (arguing that other people's desires are false and unreal rings hollow today). This is sad, because there are so many potent elements in this metaphor. If we could place less emphasis on the degree of reality of experience, which is essentially a moral evaluation, and more on the consequences of our immersion in various universes of meaning, roles and rituals, then I think the criticism of spectatorship and passivity in our society would gain more force.

E: To me, struggling to transform modern society is more about creating a new, more positive spectacle, and perhaps an infinite number of versions of it, than trying to create a world without spectacles—because you can't, that is one of the points of the metaphor the way I see it.

HaC: Have you read the Guy Debord book



Society Of The Spectacle? Do you think you have a similar idea of what The Spectacle is to that of Debord, or is your idea different?

K: I have read half of that book and some other Situationist stuff. Maybe I would regard it in a totally different way if I had some interest in digging deeper and seeing all the theories turn into practice, seeing examples and parallels. But man, I hate that intellectual bullshit, that only confuses our minds with too many unimportant thoughts, and fosters the growth of elitist egos. I totally do not relate to those dry, Western, boring, intellectual theories, that worship and appeal to only one part of the human body: the brain. I'm sure both the form of language and the number of words and sentences used in books by Western intellectuals such as Guy Debord can be reduced and simplified, made more accessible for people without a academic education and still get the message through. In countries less industrialized than France, in Africa, Asia, and South America, people have to spend their time working to survive rather than thinking and writing all day. Academic language excludes masses of people, no matter what the message it attempts to present. I believe words can never be sufficient, and that language just is a tool to describe what human beings have created on Mother Earth. So why don't we keep it short shall we, and live our lives. I guess I didn't at all answer your question.

E: Well, I for one like both the brain, I even try to use it occasionally, and some of those dry, Western, boring, intellectual theories. Sometimes a theory has more to it than "fuck authority," and therefore a more complex language is needed for it to be explained. I have read the book, yes, and without being sure if I can explain why, I do feel that my idea of The Spectacle is somewhat the same as the one discussed by Debord. To make the term less abstract, I sometimes think of it as the top of a hierarchy, followed by "culture" and "society," even though I am not sure whether that is Debord's meaning. Perhaps the most important aspect of the term, the way I see it, is that the spectacle is all-encompassing. It is the culture, society, economy, the individual and collective psyche, the norms and values that we live in, with, and under. It is what we do and why we do it. Let us not forget the two meanings that most people give the word: a) a display, something that can be viewed or seen, b) a pair of eyeglasses. Both meanings are very relevant to the philosophical content of the word "spectacle" and the points we try to make by calling ourselves that. Playing in a band is very much a show or a display, no matter how well you transcend the barrier between spectaculars and spectators, and we all have spectacular eyeglasses through which we view the world.

HaC: Give us some context for the history and development of punk in northern Norway and the current hardcore scene in Bodø. How much do you consider yourselves to be drawing on that heritage in The Spectacle? Is what you're doing a natural progression from what has happened there before you, or the result of influences from outside?

Fredrik (fashion consultant): To answer this question, I have to tell a bit about Norway. Geographically, it is a very long country. The center of power and government is in the south in the capital Oslo, but 75% of the population is based elsewhere. The northern part of Norway, from whence The Spectacle hails, is sometimes laughed upon; people can't understand why anyone wants to live there, and some even write northern Norway off as a different, primitive culture. Maybe because of this, there has always been a political edge in a lot of the music out of the north, not only punk music. In the early 1980s, Bodø was a melting pot for punk rock and do-it-yourself activities. There were labels, fanzines, and bands that brought inspiration. For example, Hjertesviikt A/S put out a 7" in 1981 and the Null Problem compilation came in 1982—both very good records that have survived the test of time. Skjit-Lars, a Bodø punk band, even had a track

historical and international movement. Something that makes this history special is that the old punks from the early '80s are still around: they come out to see us play, they still play music, one guy still runs his label, they help us to organize shows, they cook vegan food. I think that is really special, and it gives us extra strength to know that for these people punk was not just a passing trend. They never grew out of it, they are still holding on to their beliefs! I think my friends' band [The Spectacle] is both a progression of this history and a result of outside influences.

E: I would say that our inspirations come mostly from both outside of Norway and punk, and that we are more influenced by the present day punk scene than what happened historically. We have a lot of good friends who play in amazing bands right here and now and for me that is the greatest inspiration.

HaC: Tell me about this year's Bodø Hardcore Festival?

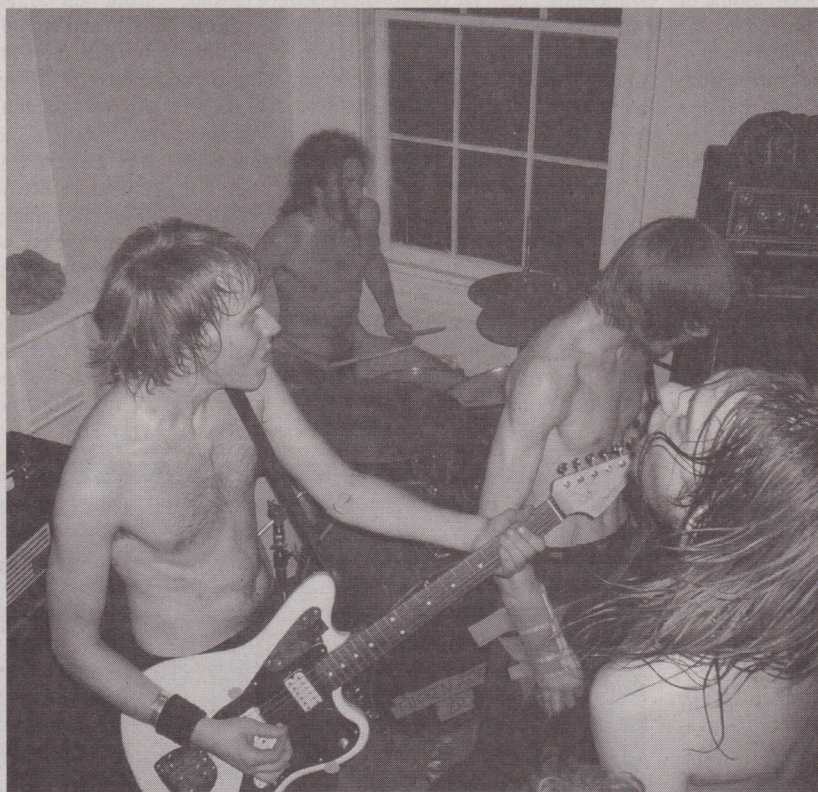
A: This year's festival ended up being much more radical than any year before. I think we can thank all the inspiration we got on tour in America for that happening. Everything at Bodø Hardcore Festival is free, everything from vegan home cooking classes, to concerts, to movie showings. The people involved put in a lot of work to make

all this happen. After this year's festival, we ended up in the streets of Bodø in a Reclaim the Streets parade; about 130-140 people were involved. This came as a shock to the local police enforcement and at first they didn't even talk to us, they just stood there and gazed upon the spectacle taking place. In the city centre of Bodø, there is a big glass-enclosed area where all the local bars are and where all the shopping takes place; this being a Saturday night, there were a lot of people inside this area and we reclaimed it as best as we could. We threw half eaten burgers at Burger King and carried lit torches inside and even stopped the traffic outside in the streets. When one of the older punkers started breathing fire, the police attacked and arrested him and charged him with anti-police violence. He got a fine for 6000kr (\$1000). About two weeks after the festival, we put on a benefit

show to pay off his ticket, and the response was great! People even sent money from places outside Bodø. We almost managed to pay off half the fine and that is amazing. The police can never steal that much money from a single person.

K: It was fucking incredible. Even in this goddamn ghost town, something beautiful can be created when people come together in openness, honesty, and love. We fucking squatted the whole centre of this place, dancing and singing, thrilled to be alive.

E: First, I dare my bandmate to name one town, city or village that has more going for it than Bodø.



on the legendary Maximum Rock 'N Roll compilation Welcome To 1984. During the early to mid '80s it seemed like every small city up here had their own punk/hardcore band—Barn Av Regnbuen in Harstad, Total Undergang in Narvik, and Söt Hævn and Norgez Bank in Tromsø. These bands toured, they got national and even international attention and they created a punk scene where no one thought it could exist. The Bodø punk scene today is even bigger and more diverse than in the '80s. A lot of people in the Bodø scene don't know every detail of local punk history, but everybody knows that punk rock is a

Second, we were individuals in a collective effort, and certainly not everybody in that collective was on tour in America beforehand.

HaC: Can you offer any advice for those in smaller towns trying to breathe life into their punk scenes?

A: Coming from a relatively small city ourselves, we have seen this entire process take place—from ten people at concerts, to hundreds at the festival. I think a small punk community either needs a band for activities to revolve around or to be able to book bands so concerts can take place. At concerts, it's possible to inspire people who have never ever seen or heard punk music before or been exposed to its politics. In small towns there are seldom concerts at all, so when one takes place the "entire" city will be there, and we have had some amazing experiences playing for a bunch of parents and their kids. There is a really interesting punk community forming in a small town near us here—the place is called Sortland and they already have some good bands. It's really interesting to see this take place, and to see how excited they are about what we have here in Bodø. I think it's important to be able to get outside inspiration to make things really grow. Just like we are bringing home inspiration from our tour back to Bodø, we need to go to those smaller places to breathe inspiration into their communities. And what we end up with is an exchange of experiences: we go to Sortland and they come here, and we both go home and build our own communities to be even better and even more dangerous.

HaC: What are the possibilities and limits of the hardcore scene as a staging area for radical struggles? How do you feel political commitments can offer something to the punk milieu, and in what ways can they limit punk bands and communities?

E: I think hardcore punk can and should be a great staging point for radical struggles. Hardcore and punk, or rock for that matter, have always been about struggling against mainstream society by creating social breathing pockets for the discontent and giving a voice and forum to those who have none. Wow, I make it sound like voting! Without political commitment, awareness and action, hardcore and punk scenes soon become yet another sub-cultural staging area for capitalism to rear its ugly head. How can political commitment limit us? Well, as soon as our voices, music, art, etc. are mere tools for proclaiming "the message." Art of any kind always has to answer to itself and stand on its own feet. A beautiful chord is beautiful regardless of what political message is sung on top of it—but we should all be aware that it is precisely the interaction, or relation perhaps, between that chord and the political that makes it crystallize.

HaC: What responsibilities do you think members of DIY bands have to participate in the larger DIY networks that involve squatting, political action, and so on, if any?

F: If we are interested in changing this world and not just creating a niche for the music-interested, restricting oneself to the DIY music-scene does not amount to much more than a relatively benign form of escapism. Even bands with overtly political lyrics but without investments in other political domains offer, at best, second rate inspiration. There seems to be some unspoken

agreement that simply playing in a DIY band, going to shows and collecting records are inherently revolutionary. Fuck that. Imagine that instead of wasting money (and whatever it takes to acquire that money), energy, and time on records, shows, and bands, we could concentrate on activism, animal liberation, or picking up whatever rocks there might be and throwing them wherever they might accomplish the most...

HaC: In *The Spectacle*, you have a roadie-philosopher who doesn't play music but seems to be part of everything else the band does. On the one hand, this indicates expansion of the band beyond mere musical roles, so that the band can include members who do other things as well. On the other hand, it seems to suggest a further specialization of roles, such as in the case of the MC5 and their White Panther Party manager John Sinclair, in which some people focus on music and others on political or philosophical matters. How does this tension play out in *The Spectacle*? Do you struggle with specialized roles, or with a friction between politics and art?

F: I think that these specializations you are referring to are not only unavoidable but also healthy. Musicians should stick to the stuff they know best, namely music stuff, and leave the roadies to handle the stuff they know best: everything else. You don't see roadies on stage making music with the band, do you? So why should musicians meddle into the roadie-trade? Regarding philosophy, doing the stuff that we roadies do—sophisticated logistics, complex mathematics behind the merch-table, hours of solving perennial conundrums behind the steering wheel while everyone else is SLEEPING—it shouldn't surprise anyone that the roadie's mind will eventually be honed to a razor-sharp finish. "Roadies—the new intellectual elite!"

Jørgen (guitarist #2): I think most social groups struggle with specialization(s) and division of roles, and we are no different, but I also think that we are aware of this and try to deal with it, more or less effectively. Also, like Frank pointed out, specialization is not always negative. Perhaps it could be said that a certain division of tasks and labor is sometimes good and necessary, but that we should be careful not to turn that into roles and patterns? Your accusations about our roadie and our relationship to him, not to say the MC5 comparison, are as hilarious as they insulting. Kick out the jams, motherfucker. Frank came into the picture long after both politics and philosophy, and to further dismantle your whole theory, I can let you in on a little secret: he now writes all our songs.

HaC: What factors do you think keep a band together emotionally, and what pulls bands apart? What has kept the members of *The Spectacle* playing music together for so long?

F: The roadie, of course.

E: Can't argue with that. (Help, he beats us.) I think it is important to balance your personal differences and similarities well. A tight social group like a band needs to have both diversity and a certain common ground.

A: I don't really have a good answer to this question. I see so many bands that have constant problems with holding a line up and so many bands that seems to argue instead of getting things done. In *The Spectacle* we have never really had any line-up changes or fought any big battles

within the band. We seem to be able to communicate well most of the time. Also, having people around who come from outside the band but still fit in socially really means a lot to me when coping with being on tour. Maybe our band will fall to the ground and we will all kill ourselves when Frank decides to step down from the high horse.

HaC: In the *Maximum Rock 'n' Roll* review of your *Rope Or Guillotine* record, the reviewer implied that your band is just like other bands that have released records on the CrimethInc. record label. In terms of being influenced—what do you think makes the difference between a band being derivative, and expanding on existing ideas in new ways?

John Sinclair: No comment!

A: Hehe, maybe we have that (insert radio commercial voice) "CrimethInc. sound of ultimate anarchist destruction." I really hope so! When listening to the other records on CrimethInc., I can't really see the huge comparison to our band, but I guess you could find some reference points. I don't think it's a bad thing to be inspired by others; if we didn't get inspired in the first place, we would probably be sporting slippers, Adidas pants, bleached hair, and be cruising around Bodø like so many other people. I think we are expanding our sound with every new song we make. You don't have to be inspired by similar sounding bands to make good music—you can listen to reggae, jazz, blues, and find the inspiration to make some new form of crazy hardcore/punk music. We take a lot of inspiration from bands and art that have nothing to do with CrimethInc. or even hardcore/punk.

E: I think it is important to have an understanding of what actually makes your inspirations work. You take that inspiration, maybe even internalize it, find out why it makes you inspired and try to keep building that road further, instead of going back and traveling the same road again. I think Tragedy and Zegota are good examples of bands who take up a thread that runs through the whole history of punk and continue to expand on it, instead of going back in time to try to do what someone else did.

HaC: Name a couple points of departure, in terms of ideas and aesthetics, that you think the punk scene could do well to take advantage of, that it hasn't yet.

Torbjørn (guitarist #1): I think bands would do well to think further than two guitars, a bass, drums, and some screaming on top. Bring in more percussion, for example, or noise and soundscapes or weird samples or whatever your imagination leads you to. One band that we played with in Philadelphia had a weird drum kit with a huge bass drum. That was cool. Also, other forms of art and entertainment than music should be given more time and space, or perhaps be incorporated into music. I've never seen a punk theatre (except for puppets), that would rule. A fucking cabaret. Sadly, I've often had to look elsewhere than punk for inspiration. I guess everybody should try to look to other communities beyond the ones they partake in personally, for new ideas, points of view and solutions.

Research *The Spectacle* at <http://home.no.net/mrdna/thespectacle>; reach them at ihatethespectacle@yahoo.no.

Interview: Stephe Perry • photos: Brian Garson

HaC: So let's start off with a more formal introduction. Tell us who you are and what you do in the band?

Leah: Sure. I'm Leah and I do vocals.

Chris H: I'm Chris H. and I play the bass guitar.

Scott: I'm Scott and I play drums.

Chris W: I'm Chris W. and I play guitar.

one show every week and hardly anybody comes out.

HaC: Do all the shows happen at the Masonic Lodge?

CH: There aren't a lot of venues.

L: It is the only space left in that whole Mississauga area where kids can do shows. Most other places have been shut down, but for whatever reason the guy at the Masonic is keeping

the suburbs, but sort of needing to get down here and do my thing. All of us moved into together just about a month ago.

HaC: Well most of us grew up in the suburbs. Like I grew up in North York and I would have been grateful to be going to shows in North York. And then when I started living in North York, I moved out and we started doing shows at our place and all the kids from the area, all my brother's

I SPOKE.

HaC: How long have you been together?

L: I have been in the band since this past January, but I Soke has been around for longer than that.

HaC: Give us the history of I Spoke. How did it start?

CW: Scott and I have been playing together for about 7 or 8 years. I Spoke came together somewhere near the end of 2001. The old line up was myself, Scott, Chris, and this guy Theo. We played some shows, then self-released a CD called Faith In Chaos and released a CD called A Collective Journey on Cleveland's D.S. Records. Around January 2004 we decided to have Leah take over on vocals.

HaC: Tell us about the scene you grew up in. I understand your roots are in Streetsville. Maybe you could start off by telling people where Streetsville is? And tell us a bit about the scene that grew up out of Streetsville. I know you live down the street from here now, but Streetsville is where you all met. Otherwise I am going to have to tell bad Streetsville stories.

L: Yeah, I know. Although there are a lot of bad Streetsville stories...

CW: Well, I started going to shows when I was 14 to see Pez who are now called Billy Talent (laughter) so that might give you a bit of an idea of what the scene was like out there.

HaC: Wow. I didn't know that Billy Talent was from Streetsville. No way.

CW: Yeah.

HaC: Weird.

CW: I definitely thought the scene was cool at the time. The younger kids (us) started getting together and starting bands and putting on shows at the Masonic Lodge. That sort of spawned what started off as a punk scene that turned more into a metal scene and now I guess it has become an indie rock scene with the occasional hardcore shows. It seems like the Masonic Lodge has a show every week now.

S: There is just a mangle of kids.

L: It's all kinds of stuff, which is good most of the time, but a little sketchy at other times.

CW: There are too many shows now. It used to be that there was one show a month and a lot of kids would come out to it. Now there is at least

it going. Probably because of the money, it is pretty expensive to rent the place out.

HaC: Come on, the masons?

CW: There are no all ages venues, that's the problem, except large places like the Reverb, The Cathedral, or The Rockit, but who can afford that? It's well over \$500 for one night.

HaC: Do you have any creepy stories about the Masons?

L: Not really.

CW: I do, but I'll have to tell you later. (laughter)

HaC: You don't want to get knocked off. Do you know the CTV building—the Masonic Temple. There are all kinds of crazy stories about the fifth floor in that building.

L: Oh really?

HaC: Yeah. They must have cleaned it out but I think there was a throne with a skeleton with a crown on it sitting in the throne and then a treasure box of jewels or something like that.

L: I have seen pictures of the upstairs part of the Masonic Lodge and it looked pretty weird. There was a throne with red carpets, that sort of thing happening, but I have never been up there. All the shows are downstairs. There are no skeletons in any of the photos.

CH: I don't know if they'd want to advertise that.

HaC: It's the marvel of engineering. And then knock with your ring. Anyway, the masons. Tell us... you re-located to Toronto and you are doing shows at your house, which is just down the street I understand. Tell us about re-locating to Toronto. Why did you come to Toronto?

L: I was actually always from Toronto. I was sort of outside of the real punk and hardcore scene when I was in high school. There was no one there playing any kind of music let alone hardcore, so for me I kind of came to hardcore a little later than other people. Moving downtown, for me, was getting out of my parents' house and getting out of that environment was really important. Also it was great to get closer to school, as I am a student at U of T. Moving into the city was really important for me since there is more things happening and there is more access to a variety of scenes that are not happening in the suburbs, not where I'm from anyway. Not to give up on

friends were grateful that we were doing shows. I am sure that you turned lots of kids onto hardcore by doing shows in Streetsville. Not you but the rest of the kids. It is amazing to see the scenes developing in suburbs. Not to take away from... I guess that is what you are trying to say we shouldn't discredit the suburbs, but in some ways by moving to Toronto you almost graduate in a way to the Toronto scene.

CW: Well part of it was graduating high school. My distaste for the suburbs sent me to St. George campus here. I lived in residence for a few years and then we decided to move out and get a house together.

HaC: Yeah, because res is always fun.

L: Oh god. There is not enough time for res stories.

HaC: Definitely not.

CW: It's nice to have our own place. We've got two floors in a house on Beverley at 157 Beverley St.

S: And a cat.

L: Yeah, little Willow who doesn't really like hardcore as much as the rest of us.

HaC: How many shows have happened at the house?

L: Just one.

HaC: So far.

CW: Friends of ours from Ithaca named Marathon came down for a show. Hung out. It was a pretty good turn out and good time.

HaC: It went well.

CW: Yeah.

HaC: No complaints from the neighbors?

CW: Well the neighbors attached to us are in a really bad band and seem to play at the weirdest of hours, like Monday at 10:00pm they decide to practice. So they have nothing to complain about as far as I am concerned.

L: It is pretty much students and young people around our place, so I don't think we'll have to worry. I just hope that the landlords who own all those buildings don't find out about it. I don't see that happening because I don't think anyone in that little strip is going to call or anything like that. At least that is what we are hoping for the next little while.

HaC: So I guess this is going to be an ongoing thing.

L: We want to try and make it that. Another plan we sort of have is to—well, most of us don't have the funds to do this, but it is something we would like to do down the road—get together a lot of people and open up a DIY art space in Toronto. We have seen it work in so many in different cities that we have been to, and we feel that Toronto is really lacking that sort of space. I guess now, with the new no smoking by-law, it is not such a big deal because all kids can come out to bars but it is still fun to separate from the consumption mentality, where you need that to sustain the show. That is, it's nice to have a community space that can have shows with reasonable costs and not have to worry about entertaining the people who own a space or who want a bar to do well. It is more fun to bring it into your own home or into a community space where people are doing a lot of different creative and resistance oriented things. So that is sort of the plan for us, but for right now we don't have that option so our home is good enough.

CW: We have some awesome shows coming up in July and August. July we'll have The Holy Shroud, Hot Cross, and The One AM Radio tour come through, and in August we'll have Forensics and Baroness tour.

HaC: Tell us about the name I Spoke. Where does that come from? You read a quote at the beginning of the set. Is that related to the name?

L: For me I am going to talk about what it means to me because Chris W. actually came up with the name long before I was in the band. The quote I read sort of is what the name means to me and I guess that since I am the one with the mic then I sort of represent the band when we play. That was actually a quote from Audre Lorde who is a feminist revolutionary—a self described black mother, warrior, poet, and lesbian—a lot of her work has been very influential for me. I am in Women's Studies and so a lot of stuff that I write is influenced by what I have learned in class and also around what I have learned through a lot of my activist work. The name sort came out of the way we're seeing that a lot of marginalized people, not only in the mainstream but also in hardcore, don't really have a voice. So for me I Spoke is about bringing those issues up, and trying to give voice to issues that are normally not thought of as being important elements to the punk and hardcore community. Perhaps that's not what Chris had in mind intentionally, but I think I Spoke very nicely became that for other people, and has definitely become that for all of us in the band.

CW: Really, when we were coming up with a name it seemed like names had become too generic and you see all these "hardcore" bands with blood and death and...

CH: ...knives, and September...

CW: ...months.

CH: Everything had been done and done poorly. We wanted something that was a little different that didn't involve skulls or hearts or wings or angels or any of that cliché stuff. I think it is open ended enough that each person can take from it whatever they want, and that is the most important part of it.

HaC: I want to ask you about your sound. Can you describe your sound? Have you been reviewed by anybody? I guess we were e-mailing

about this because I was trying to pin down your sound a bit. What do you sound like or what have people said you sound like or what do you hope to sound like?

CW: I have heard Reversal Of Man. That's one that I like.

L: Yeah, I agree.

CW: If I had to pick a band that to hope we sound like it may be Portraits Of Past mixed with Uranus or Reversal Of Man or Honeywell. I like that mid-'90s kind of DIY hardcore vibe that was going on.

L: Yeah I think that is mainly who people think of. Unfortunately, I've found that because we are a "female fronted" band, we get compared with bands like To Dream Of Autumn or The Assistant (even though both of those bands rule). It's an interesting phenomenon the idea of a "girl singer" but I have never heard of a guy in a band described first by being a "guy singer." I suppose that's a discussion for another time...

S: The trouble is that we don't have new material out to be reviewed yet.

HaC: Okay, I am going to ask you a related question, but it is slightly different. If you had to limit your record collections to five releases what would they be?

L: Reversal of Man's Revolution Summer.

CW: Yeah that would have to be one, Revolution Summer is the anthem for every summer.

L: At the beginning of every summer somewhere I write Revolution Summer. What else?

CH: I would take anything by Lightning Bolt.

L: Actually I would take something by The Assistant because I am really influenced by Leigh, she is really great. I don't know which release, maybe I would put a bunch of stuff together. But definitely some of the stuff that The Assistant has done has touched me.

HaC: You can list 5 individually. You don't have to do this list as a collective group.

S: We all get together and listen to the same stuff in the kitchen or whatever while doing dishes.

CW: I'm really rocking out to Funeral Diner right now. The Portraits Of Past LP would be on my list. It's probably one of my favorite records of all time. The Honeywell/Reach Out split would be in there, the Mohinder discography, and the Uranus 2x7".

L: And Yaphet Kotto would be up there, as well. Maybe some 1905 and Makara, too. I think we have stumbled over enough to give you an idea.

HaC: In every description I have every read about the band the descriptor term "political" gets used. What are the band's politics?

L: The band became more "political" when I became a part of it. Actually, can I make a side comment first of all? I have become frustrated with the term "political" because every band is political. It is just that some people's politics follows a more mainstream political line than others. That is, the ideology of some, perhaps even most bands, is in line with the mainstream structure we live in. No matter what you are saying you are making a very clear political statement it is just somehow... because we are saying something more direct or more specific or more against what you hear every day in the media, it is political. I think it's important for people to realize this. Our words always come out of a political framework, it's just we have been taught really well where to file away radical

thoughts about issues of political and social organizing.

That being said, I guess our political stance comes from a lot of work that I have done through anti-oppression. It is sort of my own journey learning about anti-oppression politics which includes an anti-sexist, anti-racist, anti-homophobic analysis, and also thinking about how issues of class, capitalism, and hierarchy are also at work. Of course, there are a ton of other elements that are also considered. Really it is about looking at where we are coming from, as far as where we face barriers and where we have access to privilege. For us, the band and playing this kind of music means so much because fundamentally the structure of hardcore is anti-capitalist, anti-establishment. You know, people don't get taxed at the door for shows and there is the potential for a collective organizing structure. For us, looking at the structure of hardcore and seeing that there is all this potential but not all the actions of people who claim to be a part of it are matching up. Going to a punk show and seeing mainly white straight dudes is frustrating. Some of the lyrics are blatantly horrible, some of them are not really speaking to diverse experiences and are really upholding that exclusive "club" idea. What happens is the other people get pushed out. I mean, part of the reason why I felt I couldn't be in a band until I was 21 was because I went to shows and I never felt like I could be a part of that. And so for me, I had some really great people support me. Now I have the privilege to get up there and put myself on the line. I get some bad feedback, but I get a lot of great feedback, I've made a lot of new friends and I feel really great about what we're doing. That's what keeps me going. Getting people together not just talking about this blanket scene unity thing because sometimes when we shout unity, I think that we forget that there are differences that need to be celebrated rather than ignored in order to bring us together. So working towards community, at the sake of sounding like a hippie or whatever, but that's where we are coming from and I think that there is that potential. It is difficult. We have to challenge ourselves to look at things from new angles and it is not always easy and it is kind of what we are trying to do. That was a big rant. Sorry about that.

HaC: No no. There were lots of things that you brought up including the word "community"—and I just want to make a comment. "Community" is now the thing that we talk about in terms of organizing structures that are closest to us that we think we have an effect on. That's why the term "community" is bantered around a lot. I don't think it is hippie like. But I want to ask you a more hippie like question. Are individuals in the band in organizations that are geared towards change? Like I think you work at Grassroots.

L: Yeah.

HaC: And you also do stuff for OPIRG?

L: Yeah. I am on the Board of Directors at OPIRG, which is the Ontario Public Interest Research Group. I do stuff at the U of T's women's center. I guess that is all a part of who I am. In some ways it has humbled me. In some ways it has really helped me out in my life and some tough times I went through. That is what I like about it. It is that balance of seeing where I am coming from, where things are shitty, and

places that I come from that make me think about where I am privileged. I am definitely active in those types of organizations.

CW: I am pretty active with politics at U of T. I was the Student Council President of New College last year. I am just trying to get into these organizations and break down the hierarchy and try and push them towards change.

L: Especially bringing in an Equity Director was a good thing. Chris helped to get this into place at New College.

CH: I myself, just being in this band, I feel it is very important for me. I am starting to get my feet into this. There are just so many new ideas that are being introduced to me. I am just taking all of it in. Just like going to shows, reading up on Leah's 'zines. Everything is very new to me.

S: I agree with Chris H. on this. One of the great experiences of living in a house together is the late night talks.

CH: Very late.

S: Basically just learning a lot of new things.

HaC: You kind of forget what time it is when you get inspired.

S: Yeah there is a lot of inspiration going through that house.

HaC: Who writes the lyrics? Is that mostly you Leah?

L: Yeah.

HaC: What are some of the things you sing about?

L: Okay, I could talk about songs that we did today. The first one was "The Ideology Of The Cancer Cell" and that is from a button I saw, which said: "Growth for the sake of growth is the ideology of the cancer cell." The song is about how we live in a culture of consumption. Everyone in my family, all the middle aged I think particularly, the illness they are most worried about getting is cancer. What is ironic about it is that the people who are afraid don't see how our culture and our society promote the same ideology of the disease. I would say that the way that our culture is constructed is connected with how environmentally and socially it produces over consumption and waste. It is ironic and sad. I think we need to think about these things systemically and how they not just an individual occurrences. Another song we did tonight is "Who's Voice;" I wrote it basically about getting into a band so late in my life. I know very few women who are in bands, but I do know a lot who have struggled with the idea and have been pushed out or felt uncomfortable. I feel like I need to be able to say these things so that maybe other people will say these things as well, in order to get those voices moving and make space for that dialogue. It's not a mission thing, it's just that I have been inspired by some really amazing ladies and I hope I can do the same for some other folks, of all genders. I go to a lot of hardcore shows, you know those metal-core bands where all they talk about is how they are going to kill their girlfriends and it is isolating. It really just mirrors what you see in mainstream culture with the perpetuation of violence against women. Other things we talk about are how private industries become cultural industries. Issues of imperialism and colonialism, making friends, a wide variety of stuff really.

HaC: What is your favorite song from a lyrical standpoint and why do you like it?

L: It is called "Selling The Myth Of Nationalism"

and is about, on a basic level, the beer industry and how companies like Molson's have commercials where women are there but they never say anything. It is also about institutionalizing norms of behavior and of national identity. I like it because it is very direct and it talks about a lot of different issues.

CW: That song will be appearing on a compilation that we're putting together called Community Not Commodity. It will be released on Culture Industry.

CH: I would have to say that my favorite song lyrically is "Friends Not Fans." Basically it just talks about how even though we are a band we tend not to play on stages. We try and avoid them as much as possible. We don't like the idea of people being put up on pedestals because they are "the musicians." We hope that everyone feels like they are a part of the scene in this community that we can build and they are important. If you are putting together 'zines, bringing records, or just showing up and having a good time and encouraging everyone to have a great time. That's pretty much what we were aiming for.

HaC: Eventually, whatever activity you do you can inspire people in some way, shape, or form. They've read your 'zine, they have a comment on it, or sparked an idea.

S: It's hard to name just one song because it has been so interesting to really hear and learn from Leah's experiences, and other people's experiences. The songs can get very emotional and they all have great ideas. I do like "Ideology Of The Cancer Cell," but all the songs mean a lot to me.

CW: My favorite one is the one we played last tonight. It's called "That Which Divides Us." It's about the problems of capitalism and how people in the scene are more interested in consuming records and merch than in ideas. We played in New York City one time and this girl comes up and said, "Do you guys have any vinyl?" We said, "No". And she walked away.

CH: The shirt was written in rhinestones, mind you.

CW: That just seems to be the attitude of the kids, they just want to consume. They want to buy just this and that and they don't want to sit back and listen to the actual bands. So "That Which Divides Us" is kind of a song about building a community that is not focused on the commodification of music.

CH: This also brings me back to a show a week ago or so. It was really upsetting because the crowd was all into it and applauding while we were playing, but when it came down to when Leah had something really important to say, there were people just chatting it up.

HaC: It's almost like you are background noise. You wonder if anyone is paying attention.

L: Not that it has to be a police state where everyone has to be listening, but...

CH: ...it is common courtesy...

HaC: ...and you guys are making the effort.

L: The music is completely connected to what I am saying. Obviously I am screaming when I am up there, but part of that for me is the raw energy of how we feel about these things. This style of music is sort of the best venue for putting this stuff forward. So when I bring it down a level and talk about what we had just done or what we are about to do it's frustrating. However we

recognize that there are limitations and that we are trying to work with those.

HaC: I wanted to ask you about recording because we played a new recording at the beginning of the show and I understand that you have done some recording recently. What is happening with that?

CW: We recorded 5 songs, 4 of which will be going on a split with our friends Panserbjorne. It will probably be released on a label from the UK called Black Print. And it might be a split label release with our label, which is called Culture Industry Records and maybe with someone in the States if we can find someone cool that likes us. And the fifth song, which I mentioned earlier, is going to go on a comp we're putting together for Culture Industry which is going to be called Community Not Commodity. It will be focusing on a lot of the ideas that we've already been talking about like community and DIY/DIT and that sort of stuff.

HaC: Will the comp be mostly local or will there be some international bands on it?

CW: It will be mostly local.

HaC: Will it be geared towards an ideology?

CW: Yeah, there are a few bands from New York. It seems like New York and New Jersey have a scene that is pretty hip with what we are trying to do, more than the local scene unfortunately.

L: But we have brought together a bunch of local bands.

HaC: Tell us about the label the Culture Industry. It's not just a label that puts out I Spoke material...

L: No.

CW: It would be a pretty sparse label. It took it's name from a chapter in a book called The Dialectic Of Enlightenment written by Adorno and Horkheimer. Adorno wrote a lot about culture in the mid-'40s in the US. He talks a lot about mainstream culture and how it is all based around a certain "sameness." That is, all mainstream culture is the same and boring, it offers nothing in the way of cultural stimulation. Well, that's the way that I interpret it. It is really funny because I find that it parallels very closely with the way that I see the hardcore scene in comparison to what I think a hardcore scene could be. I thought it was kind of fitting and we just really want to put out good music by good bands that need support. We also put together a record distro because I am sick of paying shipping and exchange and all these other fees to try and get some decent music in here. So we made a bunch of huge orders of records and hopefully we can make the music that we enjoy more accessible to kids. Make it more accessible for people who don't want to deal with shipping and fees and outrageous exchange rates.

L: And another thing we are going to do is make stickers and patches and 'zines and T-shirts and stuff. Basically it is providing cultural creations and in doing so we are trying to present folks with alternative culture that they can get into and figure out, that is also a critique of our mainstream culture.

HaC: The distro, is it available only at your house at shows?

CW: No it's on-line on the website. If you go to the Culture Industry website at thecultureindustry.org, there is a section that says distro. The on-line ordering isn't ready yet, but there is a mail order form. You can send us your

money via PayPal, money order, or well concealed cash. All the basics and then we'll ship it out. I really want to focus on Canadian people. We don't want to be supplying to the States because that is where a lot of it is coming from.

HaC: Yeah, and there is so much effort with trying to get the material up here. I understand. The 'zines, do you do 'zines?

L: I have kind of done smaller 'zine stuff here and there for workshops and stuff, but mainly it is going to be stuff from other folks. I have piles and piles of material on my computer that I should actually do something with at some point, but the 'zines are local and stuff from the States. The focus is on material with a DIY punk ethic and that sort of thing. Talking about hardcore and anti-oppression issues, talking about DIY and other material.

HaC: Okay, I want to go back to the releases that you have done. What have you put out so far because we didn't talk about them? Do you want to talk about them a little? What releases do you have out to date?

CW: We have a CD released that we self-released called *Faith In Chaos* with our old singer. Then we released *A Collective Journey* (a 2 song CD with 4 videos on it). That was also with the old singer released on a Cleveland label called D.S. Records. Then we released the one comp track on the D.S. Records comp. On the comp it is called "Destroying A Masterpiece", but now with Leah's lyrics it's called "Exclusion By Language" and it will be available on what we release next. Hopefully what we recorded today will come out well, even though there were some technical difficulties.

CH: I broke a string.

CW: Hopefully if that comes out well we could release that.

L: And also there is the one where, the first song that you played. That was actually recorded and quickly mixed for the *For The Kids Fest* comp.

CW: We were supposed to play a fest in North Carolina but we had some severe border troubles.

HaC: Tell us about what happened when you tried to get across the border.

CW: Basically, if you are going to cross the border, it's not hard, just make sure that your singer doesn't have a planner where she wrote down all the show dates and colored them in. So that when they search the van, and you know they will because everyone is trying to sneak drugs across, and they find said planner with said dates and basically they will question you and take your finger prints and your photographs. Basically, you get entered into the American database of border criminals.

L: What happened was that we were really bad liars. We were in that mode of: "We're going to play the States. Going to play some shows. Yes!" We were playing three shows that weekend.

S: We were interrogated and that wasn't very fun.

L: We were interrogated in separate rooms. Then they would put us in holding rooms after that. They questioned us separately. We knew we were screwed right there because who knows what the other person said. What happened was we figured it was better to go with the truth at one point because if they did catch us and we continued to lie we likely would have got a ban from the States

or arrested or who knows what but basically it was just a lot of staring down by old white guys.

HaC: And they play the "he said, she said" game...

L: Yeah, this was sort of the tactic that got me to say: "Okay we are playing shows but we are not getting paid any money." The guy leaned back in his chair. He had been leaning in talking to me and asking me all these questions. There was another border guard there I guess to be a witness but it felt more like intimidation to me. And so the one guy leans back and ... it was right out of a movie ... he takes off his glasses and he looks at me and says, "You know we're not stupid around here." And I thought, "Okay. Fuck." "I'm going to ask you one more time," he says. And I thought what am I going to do? We're just four punk kids trying to play some shows for an art space, a women's center, and a benefit for new immigrants...

HaC: ...and you are going to be putting all the American artists out of business.

CW: Right.

L: Exactly, we're damaging the economy for the \$30 we were going to make. And the \$100 we would have spent on gas. So it was totally brutal but whatever.

HaC: Forget about the cultural exchange.

L: Yeah.

CW: We're evading their tax policies.

HaC: So now can you go to the States or not?

S: Yeah, but not with musical equipment.

L: Actually a funny story that is the continuation the border mess is that the next day myself and



the two Chrises had this exciting idea that we would just go to the Ithaca show. We were supposed to play New Brunswick, New Jersey, Ithaca, New York, and New York City. Ithaca is only about a four hour drive. So the next day we were like: "Fuck this, man. We'll just go to the border. We won't go with any gear. We'll get across." And so we are pulling up to the border and all of us are looking at each other thinking what the hell do we think we are doing? Are we actually going to do this? How are we going to get across the border? They are going to think we are insane. But anyway, we got this young guy and he was pretty cool. He said, "I don't really care that much." Of course we had to pull over and sit in customs and all these things, but he did let us go. At least we had one successful attempt. We haven't tried to cross since then.

CW: We used a fake band name so they wouldn't know it was us.

CH: We met some nice people. The show in Ithaca was tight.

L: Amazing. It was really good.

CW: We just have to get our friends to sneak gear across the border for us. We met some nice people who are willing to do that. And for that we will be forever indebted to them. That's our plan. Or we need to find an awesome American band to take us on tour with them and we can borrow all their gear. (laughter)

HaC: So is that a plan for the summer? Will you actually be trying to tour this summer?

CW: It seems like that is the only place that is more accepting to what we are trying to do.

HaC: So you don't think you could play anywhere in Canada?

CH: We are aiming for the Maritimes, if all else fails.

HaC: It's nice out there.

CW: Halifax I hear is cool. Actually Ottawa is awesome. We played in Ottawa. It's like the scene in Ottawa never died.

L: If we could, I definitely would rather stay up here and avoid border hassles and do our thing. That is sort of why we are starting the label and starting SOHC, to get people going locally because it is way better to not have to take a car thousands of miles away and be supported. I think it is more fun to support people around us. It would be nice to play to people in our own province and around Canada but right now the scene is more alive for what we are up to in the East Coast in the States and the West Coast in the Bay Area.

HaC: And the benefits of touring are about finding out about bands that have similar ideologies and being inspired by some of the things that they are doing. You know, the cultural exchange. Those are parts of the reasons why people go on tour.

L: That is definitely what I am hoping for. That all the cities we play in we come across we find those people who are into what we are doing and get to see some awesome things, which has happened already.

CH: Yeah so like in Ithaca so far that has been the case. Every band was just so active...

HaC: ...and that was just one show.

CH: Everyone was there and everyone was having a good time and it was just amazing. Something completely new that I had never

seen before really.

HaC: How can people get in touch with the band?

CW: We have a website at ispoke.sohc.org. SOHC stands for Southern Ontario Hardcore.

L: Similar to the EXD site at exd.sohc.org. Just slot ispoke in there.

HaC: Right, there you go.

CW: 157 Beverley Street, Apt. # 1.

L: Drop by...

CW: ...and hang out.

HaC: Which is just one block south of here.

L: It is a ten minute walk and a two minute bike ride.

HaC: We timed them. Before the show they had to go home to get the CD with the new material on it. Any last comments.

All: Thanks for having us.

HaC: Thanks for playing.

I Spoke/PO Box 442/253 College St./Toronto,
ON/M5T 1R5/Canada; ispoke@the-lies.com or
<http://ispoke.sohc.org/>

As radicals, we often speak about the need to go to the root of the problem. We put forward critique after critique about what's wrong in the world. We present the facts and frameworks for why we need fundamental change in this society. We are against patriarchy, white supremacy, heterosexism, authoritarianism, and imperialism. We build communities of resistance around shared analysis of the problems. What about being rooted in solutions, in history, in traditions and communities? Activists who are white often struggle to understand our connections to our communities and histories. We have a hard time imagining what it means to be rooted—heart, mind, and soul—in something we're for rather than against. To be in the streets with thousands of individuals against Bush is far less powerful for me than to be with groups of dozens united behind shared politics of what we are for. Building communities and organizations of millions united in shared vision and concrete programs to get there is the work of left/radicals.

Dan Berger is a younger generation left/radical dedicated to growing and strengthening roots to liberation. He helped launch the anarchist newspaper *Onward* out of Florida in 2000, to create space for the global justice movement to reflect on its actions and develop its political analysis. He's developed relationships with older generation movement veterans, including political prisoners, to learn lessons from history and help create intergeneration dialogue.

He's working on book about the Weather Underground to draw out lessons from their history and strategy. He's also collecting letters from younger activists to publish as a book to open up multigenerational communication in the movement. He now lives in Philadelphia and recently joined Resistance 'n Brooklyn, a white anti-imperialist group based in New York City. He's committed to anti-racist, multiracial, feminist organizing practice and speaks openly about his process of learning to honestly engage this work.—Chris Crass

HaC: How did you get involved with left/radical politics and activism?

Dan: I used to answer this question by saying I got involved through animal rights and expanded from there. There is truth to that, but in recent years I've come to understand the significant role my family upbringing played. I grew up in Syracuse, New York, in a very (Ashkenazi) Jewish-identified household. My dad is a professor of Holocaust Studies, my mom is Israeli, and my mom's parents were both survivors of the Nazi Holocaust. I never met my grandfather but my grandmother, who was in Auschwitz, has been a central figure to my life. She just passed away recently, and it's been hard to deal with it. Words like genocide and oppression were common place growing up at Seders and on Shabbat dinners. That environment has been instrumental in shaping my worldview and my political understanding.

Despite this background, being raised in a white suburban middle class environment in postindustrial USA, oppression was viewed

largely as being in the past. My first activism began when I was 14 and went vegetarian and then vegan. The animal rights group in Syracuse at the time was coming under some heavy repression from local police and FBI, so I was politicized also about state repression of activists as much as by concern over animals.

I moved to South Florida the same year I got into politics and began organizing there. Being new to activism, I didn't quite know what to do, especially in a place as opulent and depressing as Boca Raton. In retrospect, I learned a lot just by doing, though I had significant help from friends and comrades. In particular, my best friend Eugene Koveos, who I grew up with, was instrumental in introducing me to anti-racist feminism of people like bell hooks, which was so helpful to me. Being able to connect to a broader movement even through revolutionary writings was important in isolated Florida.

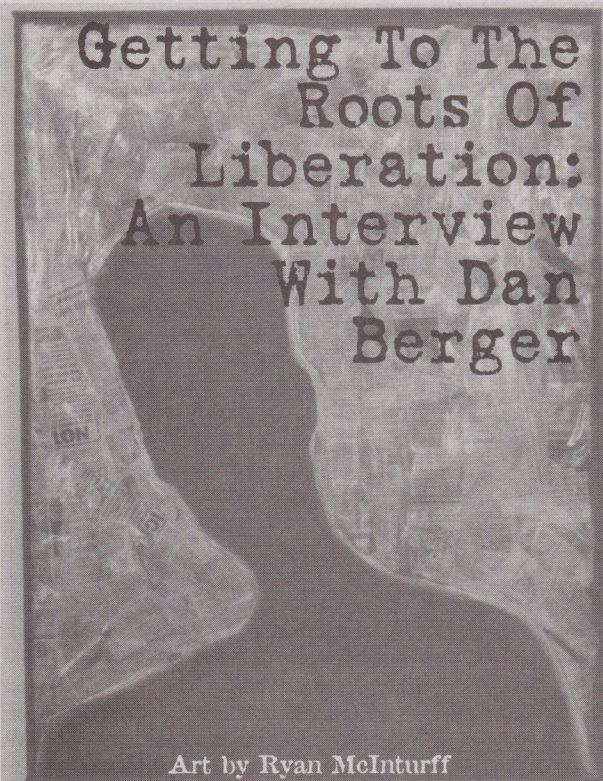
In the animal rights movement at the time, there was a lot of talk of uniting different struggles, but few connections were really being made. Of the links that were actually made, most revolved around the predominantly white radical

focus on "purity" (a scary thought, if your ancestors were killed in purification attempts) and in general a great reluctance to struggle around issues of power and privilege. I left the animal rights movement whereas most women comrades I knew were forced out and have since moved on to other things.

My last hurrah with animal rights came in 1999, during my senior year of high school, when I organized a conference—the first conference I went to. It was called the Total Liberation Conference, and was an attempt to bridge animal, human, and environmental liberation movements. In retrospect, it was more an "other issues 101" kind of conference for animal rights and Earth First! activists. Nevertheless, it was something quiet, conservative Boca had never seen, and it scared them. The state came down on the conference pretty hard—the university where it was scheduled cancelled a day before the conference was slated to take place. Then the cops shut down our first back-up location, effectively canceling the first night by stopping, searching, threatening and otherwise harassing activists who came to the park. The only person physically threatened was the speaker from the American Indian Movement, one of the few people of color there, who Feds threatened to shoot, and then followed until he left town. (Thankfully, he still came back the next day to speak.) It was a very intense time for me, and quite an education in the politics of repression. It was also a good lesson in organizing; despite having speakers from AIM and MOVE, the conference was almost all white. How I reached out to people and who I reached out to was very limiting. Being criticized for creating such a white conference under the name "total liberation" was a challenging but utterly important process for me.

After the conference I moved to Gainesville, a much more happening place politically at that time. (Since then, South Florida activism has grown and expanded, and I've also become much more aware of the fabulous organizing by working class people of color that has been going on there for years but I did not know how to find in high school, such as the Miami Workers Center and Power U.) Shortly after arriving in Gainesville, I got involved in a planning committee for a statewide May Day celebration, and spent the next nine months organizing for a big march through downtown Gainesville, complete with a rally highlighting some workers' struggles then going on. In terms of stated objectives, May Day was a great success, though it was still rather white in its organizing approach, and women comrades later raised criticisms of sexism in the weekend campout prior to the march and rally. Three days later, another key organizer of May Day, Rob Augman, called to talk about starting a newspaper that would build off the excitement of May Day and the global justice demonstrations. We talked for awhile about ideas, and *Onward* was born that night.

HaC: You were an editor of *Onward* for two-and-a-half years. Can you share your thinking behind



environmental movement. I was among a small core of folks, predominantly women, who were pushing in national movement debate to have a broader analysis of the world. I wasn't leading the charge, but trying to support the work of women comrades, people like my dear friend Heather La Capria, as they challenged oppression in the movement. This generally meant trying to raise issues of group process in regards to sexism (e.g. who did the grunt work and who was the celebrity) as well as broad political objectives (it's not okay to vote for reactionary Republicans just because they're nice to animals). This agitation, though, did not win us many friends; there was a lot of red-baiting in the movement, and commitment was measured by how many times you had been arrested—in addition to a heavy

the newspaper and what you tried to accomplish through it?

D: *Onward* came out of and was heavily inspired by the global justice movement—internationally, nationally, and locally. The protests against the WTO in Seattle and against the World Bank and IMF in Washington, DC in April 2000 (where I was a part of a 34-person affinity group from Gainesville) were very inspiring to the Gainesville left and young activists throughout Florida. The May Day rally and other organizing projects in the South in general and Florida in particular were also galvanizing. Originally, *Onward* was going to be a Florida-specific paper, to give more representation to a region largely ignored by the movement. (I think that the Coalition of Immokalee Workers in southwest Florida and Project South in Atlanta, among others, have done a tremendous job in recent years of showing the country how amazing organizing in the South can be.) But we quickly decided that anarchists were playing a major role in the global justice movement, and we didn't see a real movement paper in existence, so the focus became national/international, rather than regional, although we always tried to support organizing in Florida and elsewhere in the South.

The paper prided itself as being modern "anarchist news, opinion, theory, and strategy," and I think we lived up to that. In addition to providing news of struggles and movements the world over, we specifically wanted to create space for people to discuss ways to strengthen organizing and examine problems within the movement. To do that, we included a lot of articles about anti-racism, direct democracy, women's liberation, and queer liberation. After Sept. 11th, we produced a special anti-war issue and tried to bridge links between the global justice and emerging anti-war movements. Our main goal was to produce something that, while hopefully appealing to a broad audience, would be relevant to grassroots activists and organizers. In other words, we weren't producing an academic journal but a paper to help build the movement, sharpen our analysis, reflect on our organizing, and support ongoing political projects that were serving to mobilize people to confront the state and oppression. We took a strong position that anarchists in particular needed to think about organization, leadership, privilege, and solidarity. We actually got some flak for that position, as well as for our support for non-anarchist political prisoners and general non-sectarian approach to the paper.

We weren't just journalists; we were activists. We read and participated in movement debate and local organizing around mass mobilizations, grassroots projects, and building anti-imperialist, pro-democracy, and anti-oppression tenets within anarchism. We did this through our local organizing as well as through our dialogue. I think the paper reflected a lot of what people were thinking and discussing at the time. There were lots of discussions in the global justice and anarchist movements about the relationship of local/community organizing to mass mobilizations and about how privilege and oppression shape our organizing. We not only took our own positions on those debates, but we encouraged the movement to discuss them more seriously and have the debate shape our

organizing. Unfortunately, *Onward* is no more. Internal problems prevented the paper from continuing as it was, and attempts to have a new collective produce it proved futile. I have my critiques, but on the whole, I think we did a good job at filling a void in the movement. I hope others are able to carry that spirit forward without repeating our mistakes.

HaC: You helped start a Colours Of Resistance group in Gainesville. What was the group, what was your strategy and what lessons stay with you from it?

D: As you know, Colours Of Resistance started as a web-based phenomenon in Canada and the United States to inject anti-oppression politics (specifically, multiracial, anti-racist feminism, queer liberation, anti-capitalism) into the growing global justice movement. On the Web, COR specifically spells out the need for leadership from oppressed communities, especially people of color and women. (See www.colours.mahost.org.)

In Gainesville, the Colors Of Resistance chapter (we dropped the 'u' so as not to confuse people) started after a string of oppressive events at the University of Florida campus. In a two-week time period, a woman was almost raped on campus (her pepper spray enabled her to get away), with no sort of administrative or media concern; the LGBT group on campus had a banner defaced and then destroyed; a fraternity had a party sanctioned by the university where men were to dress as US soldiers and women were to dress as Vietnamese prostitutes; and, finally, someone vandalized the Institute for Hispanic and Latino Culture with a racist epithet in response to a Latino man running for student body president.

These incidents, especially because they happened so close to each other and because the university administration's response was so terrible yet typical, really epitomized the connections between racism, sexism, and homophobia. My friend Guillermo Rebollo-Gil, an amazing Puerto Rican poet and brilliant activist, and I had been talking about organizing for awhile, and this seemed like the right time. Joined by the incredible talents of Jessica Hardy and Lula Dawit, COR was born as a collective, always at least half people of color and half women. We did workshops on white anti-racism, men against sexism, and prisons; took on the university administration and fraternities via well-attended and critical panel discussions as well as through propaganda; and tried to build an explicitly anti-racist and pro-feminist politics at the University of Florida and in the Gainesville left. COR was also coming off a successful campaign Guillermo, Jessica, and I were actively involved in against the university's attempt to move its predominantly Black and female custodial staff to night shift.

As the four of us each left Gainesville, COR no longer exists, but there were many lessons I take from the group. One in particular I learned is the importance of Southern radical organizing. Whenever I tell the story to people outside the South of what led to the founding of COR, people always gasp when I explain the terrible incidents that led to its founding. And yes, there's no denying how disturbing and oppressive these things are. But the implication is always that it must be terrible to live in the South because other places don't have that kind of

problem. That's such nonsense; the South has a particular history that needs to be analyzed and understood, and oppression may manifest itself differently there (maybe), but the same kinds of oppressions and visibly oppressive acts occur in New York, California, Illinois, and wherever else. The South also has a rich history of radicalism and is a strategic place for community organizing, not a place to be maligned. The disparaging of the US South as politically backward in some ways correlates to a more imperialist worldview that the Global South is backward, in my opinion.

COR also underscored to me the importance of having a broad, holistic analysis of oppression—and how deeply embedded systems of domination are in each of us. Even as we sought to take on the university for its racism and sexism, we had internal difficulties with our own racism and our own sexism. And it was such an incredible learning experience to be in that environment and really struggle with it, to learn the broad reaches and current manifestations of colonialism.

Coming into COR, I had no real experience in anti-racist work that was explicitly multiracial, so I initially approached COR with a static, one-size-fits-all mode of thinking around white anti-racism. But that experience showed me how important it is to really meet people where they are at and challenge our own dogmatism. COR formed organically out of almost incidental relationships being built. I had wanted to be a part of something like COR for a long time, yet there's a reason it took several years to develop. People had to learn to trust each other—to trust me that I was committed to this work and willing to follow through. It's not sexy, but building relationships is arguably the most important part of building movements.

Related to that, I must say that COR really bred in me the need for thinking about our vision. COR was a multiracial, anti-racist group; many anti-racist groups these days (and historically) are either autonomous people of color groups or all-white groups and I think these formations serve important purposes, as long as white groups have a structure of accountability. Regardless of the organizational forms, I think we need to understand that our vision is both multiracial and anti-racist, and we need to try to incorporate that into our lives as much as possible—what organizations we work in and with, who we relate to, what books we read, how we define activism; all these issues must be shaped by an anti-racist (and pro-feminist) vision. The sense of entitlement that comes with privilege—the belief that we alone deserve to set the full political agenda—is something that needs to be constantly challenged, lest activism, even among self-proclaimed white anti-racists be an excuse to build white power.

HaC: You've been doing work with US political prisoners, particularly David Gilbert, for years now. What has that looked like and what have you learned from that work?

D: While, of all the political prisoners I have written with, I have the closest relationship with David, I do want to give special attention, thanks, and respect to all the political prisoners currently in captivity for building the kind of movements we struggle for today. I'm thinking of people like Mumia Abu Jamal, Debbie Africa and other

MOVE prisoners, Herman Bell, Veronza Bower, Jaan Laaman, Oscar Lopez Riveria, Sekou Odinga, Leonard Peltier, Mutulu Shakur, and so many others; these are our comrades, and they deserve freedom. In particular, I'd like to send love and appreciation to those political prisoners who, in addition to David, have played an important role in how I understand the world: Sundiata Acoli, Marilyn Buck, and Jalil Muntaqim.

Just recently, Ray Luc Levasseur was released from prison after twenty years inside. Ray was part of the United Freedom Front, a group of white anti-imperialists that did a string of bombings in the 1970s and 1980s against US government and corporate support for apartheid South Africa and death squads in Central America, in addition to racist oppression in this country. He is an eloquent writer and the first political prisoner I wrote with. He's someone that first opened my eyes to both the responsibility and the possibility of resisting empire. His release from prison is a wonderful boost to our movement.

I began writing with political prisoners around the time of the Total Liberation Conference, as part of looking for mentors to help me understand what my role as a white Jewish man from a middle class background could play in radical struggle. I viewed it as a way to learn history, but more importantly, a way to think about the present and discuss with long-time activists organizing tips and strategies. I feel like I learned a great deal from all the political prisoners I've written with—about race and racism, about what it means to confront the state, about the importance of reflecting your politics in your personal interactions, about being attuned to current struggles, about avoiding sectarianism, about what it means to say the struggle is forever. We need to be ever vigilant to get the remaining ones back on the streets, where they belong.

Working on *Onward*, we received some criticism for regularly printing a list of political prisoners and printing articles by them. The critics said that because many of the political prisoners we were supporting weren't anarchists, we were betraying the movement, even betraying ourselves. It was a rather ridiculous argument, really. It basically said that due to the history of communists killing anarchists, no one who calls herself a communist should be trusted. It was fighting sectarianism with sectarianism. Such an argument misses the fact that many of these political prisoners and prisoners of war share our political values and any differences offer important possibilities to engage, learn, dialogue. It's important to support political prisoners because, as anarchist prisoner of war Bill Dunne said, people aren't going to join a movement if they feel like they'll be left high and dry when things get rough.

In terms of what the actual support work for political prisoners looks like, I correspond with several prisoners on a regular basis. Writing (and visiting, if possible) is arguably one of the most basic yet most important things people can do. The people locked down are still activists; they still want and deserve a connection to broader social movements. Some prisoners, particularly the Black/New Afrikan ones, are in much more need of financial support, which can be as simple as them sending postal money orders for a few

bucks. Support work has also entailed making copies, sending out flyers, organizing events, publicizing and distributing their writings, and keeping the existence of political prisoners inside the United States front and center in organizing and strategizing. Also, of course, some of these people are coming up for parole and need our support (Jalil Muntaqim and Sundiata Acoli, for instance—two of the longest held political prisoners in the world). My relationship with David Gilbert is yielding a book.

HaC: Tell us about your book. What is it and why are you writing it?

D: The book is basically a history of the Weather Underground and the rise of white anti-imperialism, starting with its emergence in Students for a Democratic Society (in relation to Black Power) all the way up through and including David's arrest in 1981, five weeks before I was born, as a white ally to the Black Liberation Army. In writing this history, I hope to get at some of the fundamentals of what solidarity means and what lessons the Weather Underground has to offer today's movements. When I started writing David in the late 1990s, there was very little information on the group. There's more out now, but nothing I've come across has really told the history in relation to Third World liberation movements (domestically and internationally) and to draw out the lessons. Within that goal, there are some sub-themes—but the guiding question is, what does solidarity mean? What does it mean to be a white anti-imperialist? How can we apply the lessons from yesterday to today's struggles—when imperialism is in resurgence and revolutionary movements are in abeyance? There are no easy answers, of course, but it's a fun, if exhausting, project.

My reason for writing the book is pretty basic: there are lots of references to the Weather Underground, but there's little that analyzes what the group was, did, and tried to do, even though most young(er) activists are aware of the group. No doubt, the Weather Underground had enormous problems as well—sectarianism, sexism, commandism, and other problems impacting much of the US left in the 1970s—so my goal is far from an uncritical celebration. Instead, I'm trying to write something that will be helpful to activists, young(er) ones in particular, as they/we seek to learn the lessons from history to enable us to fight for the future. It should be available in the fall of 2005.

I'm actually working on another book, an edited anthology with my friends Chesa Boudin and Kenyon Farrow. That one is called *Letters From Young Activists* and is an attempt to showcase the work and brilliance of young(er) activists today. It will also be out in the fall of 2005, published by the fine folks at Nation Books.

HaC: You've done a lot of work with survivors of sexual assault. What struggles have you gone through doing that work? Also, why has this work been important to you as a man?

D: Sexual assault is a huge issue within the movement, as women activists have repeatedly underscored. And it's something that isn't talked about, let alone dealt with, nearly enough—in part, I think, because the difficult process of accountability tends to frighten people and is itself so hard to define. Whether it's developing codes of conduct or community meetings or something

else altogether, we need to more consciously and consistently find ways to curb sexual assault—to build sexual relationships that are healthy, loving, accountable. My awareness of sexual assault comes from being one of the only people I know who is *not* a survivor. The majority of my close friends—men, women, transgender people—are survivors of some form of sexual abuse. Some were abused by strangers or non-activist acquaintances, but more than a few were assaulted by people (usually men) who were supposedly activists. More people are talking about dealing with sexual assault online and in 'zines and papers, which is good. But there still needs to be more discussion and action. Sexual assault is a major crisis for our movement, and it's something that needs to be dealt with; I can think of several people who have pushed out of activist circles for the way sexual assault has been mishandled.

In terms of my own work, the work I'm most proud of is more individual—trying to support individual survivors in their daily life and in projects. I wouldn't say that I've done anything that spectacular in organizing against assault. I've been a part of efforts to hold sexual assaulters accountable, and I sadly feel that I have yet to be a part of a successful effort at this, made more difficult by the fact that I'm not exactly sure what full accountability for sexual assault would look like. Of the incidents I've worked on, most have fallen apart during the impromptu men's groups formed to hold male abusers accountable. While there is a need for men to deal directly and emotionally with how we're tangled in a system of patriarchy, men's groups I've been in have almost always fallen apart in disgrace because they tended to deflect the political motivations in favor of process work. In retrospect, I think part of the problem is that these men's groups were formed in crisis mode, so we were trying to deal with a specific instance of assault while also trying for the first time to work collectively as men at unpacking all the baggage of being a man, which brought up big issues (as it should). But because we were in crisis mode already, there was little accountability to women, some men wanted to focus more exclusively on how they/we are hurt by patriarchy, women felt like we were then avoiding our duties, and the group fell apart. A similar process happened more than once.

I should add two things: First, I'm self-critical of my own involvement in these groups, for giving up too easily on other men when I should have struggled more. I believe there are definitely instances when lines are drawn and people need to choose sides; supporting a serial abuser who has shown no interest in accountability is not especially progressive. But neither is dismissing people due to the difficulty of struggling over privilege. That's simply a luxury we can't afford, if we're going to move forward. Growing up in a toxic society has infected us all, and we need to recognize how deeply we internalize violent or manipulative behaviors. It's easy to draw lines when you don't have to—and, when it's your friend being called out, it's easy to not draw lines when perhaps you should. The other thing I want to say is that I agree that struggles need to account for emotions, and that men are specifically taught to suppress emotions. And there's a need to interrogate our own abusive and coercive behavior; without being

grounded in feelings, men's groups can often revert to mere intellectual debates. So I'm not saying it's wrong for men to do the work of getting in touch with our feelings. I think if men did more long-term anti-sexist work (both for internal processing as well as doing organizing) without just waiting for the crisis to hit, we'd be in a much better place to deal with the crisis in an accountable way.

In being close to survivors and to radical feminist women, I've been very lucky to learn things I wouldn't have otherwise heard. Initially, I used my closeness to these women as a way to avoid examining my own behavior and the pressing need for men to work with other men in fighting sexual violence. This thinking also enabled me to press the eject button on anyone I thought didn't measure up to my high standards. But just as there are no exemplary whites who are above racism, there are no non-transgender men free from male privilege. I'm spending a lot of time these days thinking about how pro-feminist men can best support survivors of all genders while working to end sexual assault and interrogate our own abusive or coercive behavior.

HaC: From all of the work you've been part of, your relationships with movement veterans and your study of past social movements, how do you think about strategy and vision today?

D: Obviously, that's a huge question, and I'd be wary of anyone who claims to have the answer. I'll try and offer some broad lessons here—but you'll have to buy the book to read more of my thoughts!

I think we all have a lot to learn, and there's no one right way to learn. Perhaps I'm becoming more mellow at the ripe old age of 23, but I find myself far less attached to the label anarchist than I once was. I suppose some critics of *Onward* will say I never was one, but I've really learned the importance of learning from others. I always say that some of my favorite anarchist thinkers are people who wouldn't identify as an anarchist (e.g. Gloria Anzaldúa, Audre Lorde, Arundhati Roy, etc.), and we need to think about why that is. If we're talking about doing this for the long haul, we need to institute structures to learn from older activists and mentor younger activists. Political and generational differences are bound to come up, and I think lots of perspectives have validity. For instance, in doing research on the Weather Underground and other groups from the 1960s and 1970s, it's been really incredible to see how much these groups valued studying—these people read movement history and theory from all over the world! As a result, they were able to look rather concretely at what has made revolutions fail or succeed. It's hard to think of a more valuable lesson. There is real power in the process of endless learning, teaching, mentoring.

A major lesson, of course, is of the need to fight privilege and oppression in all their forms. Radicals of yesterday are to be congratulated for the seriousness with which they took the struggle against white supremacy in particular; I've found a certain palpability that is inspiring when hearing former Weather members talk about fighting racism. There was also a strong current of internationalism, where people were aware of and felt connected to international developments in a very visceral way. I don't think we have that as

much now, when a lot of the anti-war slogans revolve around dead US soldiers (which is real and tragic) but much less about all the dead Iraqis (and Afghanis and others). In another example, some sectors of the global justice movement have championed the importance of confronting the powerful financial institutions but are less rooted in grassroots struggles against globalization in Haiti, Mexico, Argentina, Venezuela, Bolivia and elsewhere—including across town, in the Black or Puerto Rican neighborhoods and in other communities of color. Our struggles should really be shaped by what these communities and movements are doing, taking the lead from their impressive work and trying to build connections with and accountability to them.

We need to build relationships that challenge power, and we need to start yesterday! It's not enough to try and build relationships among and between different communities when the crisis happens. Those relationships are by design short-lived and largely ineffectual. I think this lesson applies to everyone, but here I want to speak specifically to white activists. We have to work on these relationships, building accountability and trust based on fighting oppression and building justice. In the course of building these relationships and doing this work, we also need to build movements where comrades take care of each other and value emotions in our political work.

I think it's critical that we understand what it really means to confront empire. What does it take to hold an empire together? How can it be dismantled? It won't be by any one strategy or any one tactic, nor will it come without recognizing the race of empire, the gender of empire, the sexuality of empire. There's a lot of theorizing now on how different systems of oppression (race, class, gender, sexuality, ability, and so on) intersect and bolster each other. That's a real contribution that we need to continue putting at the center of our work. We also need to make sure that we're constantly moving forward with that broad analysis, always looking for ways to organize in a way that confronts all aspects of the ruling order, which requires a willingness to take risks and make mistakes—and learn from them. It sounds cliché, but it's a lot harder than it seems.

More people are probably active now than ever before; February 15, 2003, was the largest worldwide protest ever. That's an incredible accomplishment. But there's less of a sense of an overall movement than I think there was two generations ago. Part of what I think makes the 1960s and 1970s so powerful is that people had hope that they could make change, even revolutionary change, in their lifetime. So they were willing to put their bodies on the line in a variety of projects. We need to continue that same hopeful spirit, recognize the contributions of those that have gone before us as we build movements to topple imperialism.

Chris Crass is the coordinator of the Catalyst Project, a center for political education and movement building. They focus on anti-racist work with mostly white sections of the global justice and anti-war movements with the goal of deepening radical commitment in white communities and building multiracial left movements for liberation.

Next up: Jason Crumer

Since the mid-nineties Jason Crumer has been churning out some of the most expressive and emotional experimental and conventional music alike. His punk band Face Down In Shit has brought him to every corner of the United States and much of Europe. His various noise projects, mainly Aluminum Noise, Amazing Grace, and work under his own name have been raising the bar for experimental music with each new release. This year might see him finally getting the acknowledgment he deserves with a breakthrough release on Relapse subsidiary Desolation House. When I heard that record was coming out I knew it was time to get in touch. This sometimes tense, usually entertaining and always honest dialog should provide some insight into the tripped out world and work of Jason Crumer.

Interview conducted via e-mail April through Oct 2004 by Aaron Moss.

HaC: First off, could you give us a brief history of your activities? How did you get into punk and from there into noise?

Jason: I got into punk like any other kid my age would. I was a loser in school, had no friends, and met a few nice people who happened to be punk rockers and who gave me Minor Threat and Subhumans tapes. I discovered Discharge, Crass, and Rudimentary Peni in the same week and it was basically all down hill from there. For noise I got into it through a friend Nathan Hobbs, if you remember the band Blacken The Skies he played drums for them, but more importantly was a founding member of Aluminum Noise. He basically got into it through the guys who were in Suppression at the time (1997) and started showing me little tricks and I took it and ran.

HaC: In this interview I plan to cover all of your musical projects, which are very diverse compared to most musicians in this scene, but for now let's discuss similarities. What do all of your projects share in common?

J: I don't personally find the stuff I do to be very different at all. The structures are basically identical, as I have a way of writing that I just always naturally do. It's funny to think of how different something you make might sound to someone else. It's only superficially diverse. If I did funk it would sound like me.

HaC: You recently changed the name of your main noise project from Aluminum Noise to simply Jason Crumer, what is the reason for this change?

J: I think putting my name on the album and not hiding behind the "persona" of a project name will inspire me to own up to the sounds more. I also decided to take two years off from solo recording to focus on growing process-wise while working only in collaboration. In that period the projects Now In Darkness World Stops Turning and Amazing Grace were born, both from which I learned a ton of new tactics. It just seemed like a natural time to change the name.

HaC: So you actually self-imposed a two-year limit on solo recording?

J: Yes. From 2002 to 2004 supposedly, but I honestly broke down and recorded a few things solo in that time. The idea behind it was to kind of refresh myself. What I was doing was starting to get dry, or starting to show signs of possibly drying up. I found myself doing the same things over and over and just obviously had to do something about it. People thought it was drastic, but it wasn't like I wasn't busy. I definitely recorded more in the two years I took "off" than I would have otherwise.

HaC: What was the last thing you recorded before the break?

J: That would be the three disc *Manipulation* set on Suggestion Records from Germany. I didn't actually make it two full years, more like one and a half.

HaC: Explain to us what Now In Darkness World Stops Turning is.

J: Now In Darkness World Stops Turning is the product of a collaboration between Josh Banke (of Okha, Tusks Of Blood, etc.) and myself. Now In Darkness World Stops Turning is pure egotism, just harsh noise for no reason other than fun.

HaC: The few Now In Darkness World Stops Turning discs you sent me seemed like they were carelessly put together. Now In Darkness World

Stops Turning definitely isn't as well crafted, or as meticulous as most of your other work, is there a reason for this?

J: Why thanks for noticing!!!! The reason I do collaborations is to learn. And with Josh, see, he's a harsh noise dude. With Okha he does live noise, no overdubs, and fuck you if you don't like it. I went with his approach, what can I say? It was a compromise for him to do the few tiny little overdubs we did use. It was fun to record a song and just say "that's done" and not edit, overdub or anything. There are benefits of both styles. Almost everything I do under my own name will have some sort of editing, and an element of song writing. With Now In Darkness World Stops Turning it was important that it was JUST noise, not noise songs.

HaC: That is interesting, you are known for your composition but differentiate between a song and not a song. Care to explain?

J: Now In Darkness World Stops Turning pieces are more like environments than songs, just big walls of noise that stay there. Much of my other work contains intros, build ups, bridges and climaxes.

HaC: Do you purposefully incorporate those elements into your work or is it a happy accident?

J: On purpose. Not that my work is free of happy accidents, most of it is just a bunch of them in a row, laid out in a way that makes so-called musical sense, as defined by me on any given day. But yes, I have been thinking obsessively about music since the third grade and in a way it's hard to escape the convention. Most of my newer songs have pseudo-choruses and all of them have bridges, but all are pure noise as well. To me it makes sense to compose in this way.

HaC: Most people would say that because it is noise it makes no musical sense anyway, comments?

J: If people really feel that way, after actually listening to it I'd have to say it's just not for them. I don't care too terribly much though because I don't like many people, and definitely not "most people."

HaC: What exactly is Amazing Grace? There is an elusive quality to the sounds and presentation of this project.

J: Amazing Grace is the result of a collaboration between David Sullivan (Mag Wheels) and myself. The mystique of the artwork is mainly due to the brilliance of John Bergin as a graphic designer. I told him what we were going for and he carried it out very well. The elusiveness in the sounds is due to what I like to call "macho minimalism." David and I are very good friends and sometimes we get a bit competitive with one another, the irony is we were seeing who could hide their parts the deepest in the sound. Because of that it's a very nuanced record.

HaC: How did Amazing Grace get the deal with Relapse/Desolation House?

J: I'm fairly certain that was orchestrated by David. I've been in contact with James recently but the initial contact was between him and David.

HaC: There seems to be a religious theme going on with Amazing Grace. Are you religious?

J: No.

HaC: Is there any explanation for the imagery if you don't believe in it?

J: I don't believe in Christianity but I do believe in the imagery. There is quite a big difference.

I'm very interested in human mortality and various ways we fight facing its reality. Something like an album, a painting or a book is how some people fight their mortality. This is my "product" and it will be here "forever," or at least that's the goal. Some reproduce, carry on the family name so after they die some PART of them stays alive. Some choose religion. They fight it with ideas about the after-life. It's important to note that the actual concept of the music is entirely non-judgmental to religious people. The idea was to highlight the basic blundering nature of human beings. The part about friends that you love, the weirdness, the quirkiness, all represented by the stumbling guitars, which are of course put up against supposedly "godly" drones. So you get imperfection and perceived perfection all in one. I believe, in the end, it maybe contains hints at the human condition. And then again maybe I'm just headed for a spiritual crisis, who knows?

HaC: With Amazing Grace you use guitar on almost every song, and a few of the songs contain very traditional guitar parts, was this a conscious decision? Most noise music does not contain the guitar at all, or when it does the guitar is so heavily processed that you can't tell anyway. Is this a new direction you want to take noise in or is it just something you do with Amazing Grace?

J: It's definitely not a direction I want to take the rest of noise in. I'm not a purist or particularly entrenched in anything other than the basic urge to create audio. Since the main benefit of collaborating for me is to learn I decided that I'd partially adopt David's style. As far as why, David said it best in a different interview, I think the question was quite similar: "The guitar is my main instrument mostly because of its emotive qualities. With electronic samples or keyboards I find it difficult to be as expressive. With guitar, I feel much more connected to the sounds I'm making than when I'm manipulating a sample or pushing buttons/sliders/knobs on a keyboard. Noise music is a way for me to create expressions of emotions without being limited by things like traditional song structure or instrumentation, or the idea of the songs being performable in a live context." Like I said, I use collaborations as a chance to learn and further develop my own style so I have to say the bulk of the so-called magic on that album comes from David. He is the number one most influential guitarist in my life and it was an honor being able to work with him.

HaC: But Amazing Grace to me sounds like a 50/50 combination between your styles. What did you bring to the table for this release?

J: I don't know. We're friends, both of our styles are inspired from one another, so to play together was natural. There are definitely "David-esque" things he does and things that are more like my style but since we have learned so much from each other when we weren't working together it's hard to say exactly who contributed what. In general he did more of the super obvious guitar stuff (with the exception of the blatant "riff" in "Sunday" which I played) and I did more of the thick drone stuff, just making sure there was enough depth to the drones and putting some of the compositional elements. The thing is, without David I wouldn't be doing noise the way I am doing now and I think he can say the same about me. This isn't to say we both wouldn't be doing noise, but we have

learned a TON from one another so it is impossible to say who did what because what we do sounds much the same. The obvious exceptions are that he uses many more obvious guitars and I sometimes do harsher material.

HaC: I had listened to both Aluminum Noise and Face Down In Shit for over two years before realizing the same person was involved in both. Is there any reason for you not advertising the connection between your noise and music projects, like Man Is The Bastard and Bastard Noise, or is that just happenstance?

J: My assumption used to be that anyone into Aluminum Noise wouldn't like Face Down In Shit and vice versa. I kept them purposefully separated for that reason. The ex-member thing sucks. I don't want to devalue any of the projects since they are all very important to me. Selling more records is secondary to getting the records to people with a context they can understand it in.

HaC: I have read various comments you've made about the North Carolina sound. I believe you are the only person in the world who says that. I know it's pseudonymous with Mag Wheels, Cold Electric Fire, and Aluminum Noise, but what makes it different from other dark ambient music?

J: The North Carolina sound kind of goes back to your questions about Amazing Grace. We aren't from huge cities or whatever, so there's no real scene to speak about. Meeting Gary, who does Cold Electric Fire, was massively influential on me. Like I said before David Sullivan was massively influential on me as well. The influence was mutual, since there wasn't a network of well-wishers and back patters we really only had one another to learn from, and learn we did. Over the years though we've started all doing very distinct things. I mean, at this point there are obviously gigantic differences between Mag Wheels and Cold Electric Fire and myself. The irony is neither of them are even living in North Carolina at the moment. A few years ago I think that question would have been more relative.

HaC: Well is there a scene for noise in North Carolina?

J: Not really. There are a few very dedicated people, and a good venue in Chapel Hill (The Night Light) and since Emil Beaulieu played there was a lot more peaked interest in noise. I really think his performance at The Night Light with Wolf Eyes did more for noise in the South than my 8 years of activity. Seemed like kind of a tipping point. To answer your question, no, there's not a real noise scene in North Carolina but there is legitimate interest and we can pack the joint for noise shows now.

HaC: I noticed a "pro-South" Lynyrd Skynard quote in the last Face Down In Shit album and you also have a song on your new solo album called "Southern Snow," what role does the South as a region play in your music?

J: Man, to tell you the truth I'm from rural Illinois. I've only lived in North Carolina for something like six years. I've made the best friends, music, and had the best times of my life since coming here. In that sense I give the place a lot of credit, in a way I feel it saved me. I was living in St. Louis and it just sucked. My life was total shit, and suddenly I'm doing okay again. I attribute much of that to the laid-back vibe of the South. The other members of Face Down In Shit are all actually native southerners, I'm the one "yankee"

of the group. Face Down In Shit is a VERY democratic band so their influence is undeniable. Kevin, the bass player, was the one pining to include that quote anyway and it kind of annoyed me although I don't mind now. The song "Southern Snow" was an attempt to describe how I felt one February evening standing outside in the snow after hearing some terrible news.

HaC: Care to elaborate on the news?

J: It's too personal to go into in print, sorry.

HaC: The last Face Down In Shit album, *Passing Times*, was released by the famous anarchist publisher CrimethInc. How did this release come about?

J: The two people who run the label part of CrimethInc. are old friends and expressed interest in doing an album. They had the money for a professional recording, and getting the best quality recording was my bottom line. In that sense it was a no brainer.

HaC: Some people have criticized you for your move to CrimethInc, and I personally was a little surprised by it. What do you have to say to the people who were let down by your signing with them?

J: We didn't sign anything, it wasn't even as official as a supposed handshake deal. Like I said, getting the best quality recording was what was the most important to me. It was a no brainer. If you like the music of Face Down In Shit then you should be happy that we got a much better recording than we could have afforded on our own.

HaC: What do you think of the CrimethInc. movement?

J: I don't think about it. In my life it has no bearing. I am friends with the people who started it, otherwise I couldn't give a shit less.

HaC: The first releases by Face Down In Shit were all highly politically charged, and the most recent one, ironically on CrimethInc, is all very personal lyrics. Could you explain the reason for this shift?

J: Our original guitarist, Chris Newsom, shaped the lyrical direction of the band. He always wrote more political lyrics and we just kind of followed suit. Also, it must be said, those kind of lyrics just go well with punk music, it's a tradition sort of thing almost. With Chris out of the band we could write whatever we wanted. I think it turned Face Down In Shit into much more of a real music band than a genre band. Now the songs are expressive over a wider range, not just the same old punk anger bullshit.

HaC: While you seem to put a lot of the political content of early Face Down In Shit on an ex-member of the band I have known you to be somewhat political in the past, what happened?

J: I was looking for something that I guess I found now. Trying to be so politically straight, having every single end meet in my mind, was idiotic. It led to more than a little schizophrenia, and I had to give it up. I was an extremist, but out of loneliness and a desire to create music and sound more than any real political conviction. I found what I was looking for and am a much better person for it, although much less politically correct. This took a lot of time to really come to terms with.

HaC: Don't you think that the personal is the political though?

J: It is impossible to make art without a political

context. But most explicitly political art is trash. If you are a politician use a different medium. If you just want to get your "message across" use a different medium. Television, radio, or print, use those as your more transparent mediums. Sound itself has meaning to me. Some genre band using the "punk medium" is an insult to punk and the feelings associated with that sound. Use a medium that isn't sacred to me to get your message across and I'll probably support you. There are no rules but in the end good and bad still exist, and I don't have to like you just because we both owned the same Discharge record in seventh grade. I don't actively dislike political music, I just dislike dry, inexpressive music, a category the sad majority of political music falls into. I'm closed minded, I know.

HaC: For the record, what are your political beliefs?

J: That's a different interview. Music is what I do, politics I don't care much for. If I had to say what I am about politically it would be classically left. I used to be an anarchist, I say with some embarrassment, but I'm still in support of rights of all people, pro-choice, pro this and that, but again, music is what I do. My political belief is "leave people alone." I am as embarrassed as any American should be by the Iraq war, and am bummed out when I see religion seeping into our social programs. I'm for free speech for everyone from anarchists to nazis and for thick skin when people react freely in response. I don't believe in any kind of extremism and just like to hang out with my friends. I still hate the rich with a passion. If you are a rich anarchist, I probably hate you. One of them recently got wasted on my porch and referred to me as a "post-leftist," a label I don't 100% disagree with. I hate the way punk rockers approach politics.

HaC: Do you care to explain?

J: "Movements are systems and systems kill."

HaC: Crass lyrics aside, what do you hate about the way punk rockers approach politics?

J: I read an interview with a band called Rambo recently which started with "we are all vegan, anarchist, cyclists" and I had to laugh out loud. I am very relieved I'll never sit in the same room with my band mates and we'll be ANYTHING other than people. That's not a criticism of the band Rambo, who I have never heard and barely know a few members of, but a criticism of punk rock's biggest problem; conformity. Now that the cool kids have even taken over punk rock, what do the losers listen to? What can high school kids turn to when they're being beaten up by bullies and their parents and their lives are shit when punks are so fucking snobby and so-called political that anything a kid says is going to offend somebody? For a bunch of people who call themselves PUNKS we sure have some thin skin. Punk for me was all about being a reject of society, which came easily, not creating a new society that rejects people. Punk is nothing if not a catch all for every loser with nowhere to go. That mentality is what led to the beautiful diversity of the Crass Records era and the closed mentality is why all you hear these days are fucking D-beats. These people are playing D-beats and trying to sell it back to me like it's my cultural fucking heritage. It's ridiculous. Anyway, sorry for ranting, but punk uses politics as a way to push people out, and that's what I don't like about it. The

politicization of mundane "I just don't like him" type bullshit.

HaC: Back to Face Down In Shit. While I do enjoy *Passing Times* quite a lot, the sound seems to be a huge departure from what you were doing earlier. I enjoyed the ultra raw attack of the first album, in comparison *Passing Times* sounds too clean to me. Is there any reason for this?

J: The reason *Passing Times* is so much cleaner is because of the superior recording, and the length of time we had to do it in. If you prefer the older stuff I'd suggest checking out bands with Chris Newsom in them. Listen to Uwharria or Feces For Warpaint to see what I mean. I don't really care if people like *Passing Times* better than the early stuff or not because *Passing Times* is the album I wanted to make, and I'm happy it exists regardless of criticism. Kevin (bass/vocals) and I have talked about how it's a little too clean, but I don't really mind, the songs came across how I hoped they would. I'm actually very happy with that one. The next album is going to be much rawer in an effort to capture the live sound, but that's still a long way from now.

HaC: Have you noticed punk rock becoming less and less political?

J: Yes.

HaC: What do you think of the trend?

J: Since I am also becoming more and more apolitical I have to call it a good thing. Punk rockers being less dogmatic can only be a good thing. I suffer from the same tendency that most people suffer from though; the tendency to politicize the arbitrary paths your life ends up being shoved down. So I say, "punk needs to become less political and more human" and really just mean "I totally sold out, but hey, I'm still playing music."

HaC: Speaking of selling out, have you considered trying to make money from your music? Would you do something to, as you said a second ago, sell out in order to make a living?

J: I am actively TRYING to get money from my music. I'd love to make a living from my music. Yeah. It's never going to happen. Come on, "shit" is in my band name, and the rest is noise. No way I'll make a buck from this stuff. I get eight bucks here and there, which helps because I am DIRT poor but I don't expect to make a living from this any time soon. I'm fond of saying that if I had put this much energy into working at McDonald's I'd at least be general manager by now. All I got for dedicating my life to music is social awkwardness and a brutally high alcohol tolerance. Yeah, give me money, I'd love to get paid from doing music.

HaC: Face Down In Shit recently returned from a tour of Europe, how was it?

J: It was actually a hard tour. I know lots of US bands supposedly go over there and make tons of money (CrimethInc. bands in particular) but that just didn't happen to us. We made no money, actually lost money, if I didn't have a girlfriend I would have come back homeless, the rest of the band members actually did come back homeless, it was kind of a disaster. We're going back next year and not letting morons book the tour.

HaC: You have been critical of much of punk rock according to rumors I've heard about you personally and your band as well. What is your beef?

J: I have absolutely nothing against punk rock

the feeling and everything against punk rock the institution. Punk has become a hindrance to creativity.

HaC: Please explain. There are some amazing bands coming out to this day who are firmly within the punk rock genre, I think punk still has some life in it.

J: There were amazing bands coming out in '77 who were firmly within the rock rock genre as well. That isn't what I am interested in. I think it comes down to, more than good or bad, it comes down to potent or impotent. James Brown, for instance, was potent. Whether you like it or not his raw materials started four different genres of music. Black Sabbath were potent, all these stoner bands and sludge bands are still ripping them off even after they've become a cartoon of themselves. Crass, Discharge, Minor Threat, Misfits, Subhumans, Dead Kennedys, all those bands were potent. They inspired something. Modern punk has failed to inspire much at all. The D-beat bands of today are ripping off the D-beat bands of yesterday and will in turn be the ripped off D-beat bands of tomorrow. There is no room for growth and discovery in that structure. I think when the sands of time wash over this period everything will be forgotten, everything including my bands, with the possible exception of His Hero Is Gone. Really, where to go from here?

HaC: Do you consider Face Down In Shit a punk rock band?

J: I don't know. I'm a punk rocker in that I'm kind of a mutant, basically a loser you know? Modern punk is a bunch of posturing and people thinking they're cool and a bunch of people ripping off the almighty Burdette brothers and I am not really interested in that. I have no idea what the so-called original spirit of punk was like but I like to imagine I would have maybe belonged there then. Face Down In Shit is just a weird band for people who are awkward I guess. The European guys who drove us on tour said it was like living in a David Lynch film, and that's as good a description as I've ever heard.

HaC: What music do you listen to?

J: As far as modern music goes I listen to noise. That's about it. I like noise. I listen to Pedestrian Deposit, Okha, Immaculate:Grotesque, TEF, Stimbox, some Sickness. I listen to the North Carolina greats Mag Wheels and Cold Electric Fire as well as Gamspun. I like Prurient, Xome, all sorts of stuff. I have been listening to lots of country lately, lots of old blues, old funk and soul, R&B. I listen to everything but not much that is new and not noise.

HaC: Are there any modern hardcore bands you enjoy?

J: The Baroness were good, they're from Savannah. I like the aesthetic of the whole Savannah scene, you know, just dark sounding brooding stuff. I don't listen to many modern punk records at home. I listen to whatever my roommates put on which is not punk either. Today I listened to a Man Is The Bastard tape but that's rare. Busted out the Ramones first LP the other day as well. I try to watch at least a little bit of every band we play with and the only one who's set I've watched most of in the last three years is the Baroness. Also Kylesa were excellent at Swampfest even though they're not my favorite usually. Must have been the whiskey... I love the

people in the band though so don't take that the wrong way rumor mill.

HaC: I have always thought of noise as the next frontier of music, in that it's not even music, but is more challenging than anything else right now. How do you feel about that?

J: I agree that noise is the next step in musical evolution. But it's a monster step. It won't be acknowledged for a LONG time. The way the world is now noise is never going to be popular. As long as noise comprises of feedback and distortion, noise is never going to be popular. I don't care about that. I get a punk rock kick out of doing noise. I love that there are people who sit around their house blasting feedback into their ears, on purpose. I am a noise head. But I still don't think it will be popular, at least not for a LONG, LONG time. I do see more ambient material getting a lot bigger. You can already see that with Godspeed You Black Emperor! and all that stuff blowing up, where maybe it's not Gruntsplatter yet but it's going in that direction. I think the next ten years will see a huge upswing in the popularity of ambient music. But as far as harsh noise goes, no way it will be popular enough to become the so called "next frontier." If nobody is listening to it then it doesn't matter if it's more challenging than OutKast or whatever else you hear on the radio.

HaC: What is planned for the future of Jason Crumer and your many projects?

J: Well, recording under my own name I have plenty of releases coming up. The best way to stay up to date on my noise activities is to look at the web page here and there. Amazing Grace will eventually start recording again but I'm not certain when. I really want to do a project with Nathan Hobbs if he can get out of trouble, so if you're reading this Nate: CALL ME. Face Down In Shit is working on our third album, going to take a different approach recording it. Looking for labels who might be into helping us pay for it. In that time we won't be playing many shows, probably won't tour until October of next year but then we'll have a new record and do both a European and US tour. We will play a few East Coast shows here and there as new songs get written though so if you're on the East Coast or in the Southeast there will be plenty of chances to see us, not that you'd actually want to or anything.

HaC: That should wrap it up, thanks for answering my questions, do you have any final comments?

J: You are very welcome Aaron, and thanks for the interview, maybe one day I'll meet you in real life??? I'm accessible so readers can feel free to get in touch. Otherwise, nothing really, have a blessed day.



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I first encountered The Faeries at a guerilla-style show in a rented U-haul practice space in Sterling, Virginia. Honestly, first time, I was both musically impressed and intrigued and aesthetically confused. Not to mention I lost my bearings completely when the singer, Joey Gates, explained their song "Pussy." I felt weird but didn't know why because I actually hadn't heard the explanation. On tour myself months later, Joey came to our Baton Rouge show and I asked him directly about it. I haven't lost interest in both the sonic and intellectual ideas the New Orleans thrash/art punk outfit creates since. What follows is an interview with Joey a few months ago, over email. — Interview by Katy Otto

HaC: You just went on your longest tour to date, to coincide with the release of your CD on Waking/One Eye Records. Can you tell us a bit about that?

Joey: Hmm... I can tell you quite a bit about it. Part A: In January of 2004, the almighty Faeries (of New Orleans, Louisiana consisting of myself on singing, Brian Serpas on guitar strings, and Justin Grisoli on the drum) recorded the tracks that were released as the Riot In The Hive Mind LP with a nice enough fellow named Jeff Kane on a computermabob device in Falls Church, Virginia. He had never seen us perform before recording, and I feel that, although Mr. Kane did a fine job with what he had to go on, the recording is a bit lacking in direction for that reason. This was going to be an LP/CD to be released on our friend Mike Taylor's nascent Yr Screaming Youth record label, which is why it says that name on the CD. (In fact, he paid for and organized this recording session in question.)

We went back home to several devastating months of separate and private debauchery. In this period of time I came up with the ideas etc. for the artwork of the Riot In The Hive Mind CD as it exists today. The lyrics had all been written before, obviously, but the artwork ties it all together thematically. It took me forever to physically get started on, and was finished in a matter of days.

In the meantime, Mike was going through some personal situations that were out of his control, and this, sadly, caused the demise of the original concept for The Faeries LP. Adding further despair to the then-recently acquired news

that the tour planned across the United States with such other luminaries as Hissing Choir and Kaospilot was also to be cancelled.

So, with our out-of-town assistance sidelined, New Orleans show promoter and general bon-vivant Bryan Funck took it upon himself to plan out our tour and release the CD. He enlisted help from some very nice gentlemen in New York (Evan Kilgore) and Washington DC (Joshua Sisk), who both resided in the fine state of Louisiana at one point or another in the past, and that is how those labels that you mentioned came to be involved with the Riot In The Hive Mind.

When we finally did go on tour, our record of course had not come out and we had acquired a new member, Cassandra Burrows, on the bass guitar. But we had plenty of shirts and pillowcases with my artwork on them thanks to hardworking Cassandra. Upon returning home, I realized that I learned quite a bit about what was NOT important to me in life, and the importance of acknowledging the great gulf that we (the youth [in heart but not in age by any necessity] of the world) are facing; the gulf between -hatred/judgment/lies- and +love/compassion/truth+. This was something that I had addressed in the process of forming the artwork, but had not necessarily applied to my own life.

The first side, the negative, grins at us like a mad zookeeper, it is on the idiot box that watches us in our sleep, in the triumphant sexlessness and hateful sexatitivism of rock and roll songs, in airbrushed photos that leer at us from magazine racks, in the places where we buy our sustenance, in the mirror, and on the lips of your friends. It is the blinding horror that makes itself a constant presence that puts us to sleep and wakes us up in the morning with a gentle rub to the skull. Whispering in our ears at every interaction, this being (whom many call Reality) is the Anti-One. It is unlife, undeath, unhappy, unalone, and unhorror. The Anti-One keeps us from having any feelings at all, in fact the Anti-One even feeds off our own negative feelings and thoughts. That is why the Anti-One is so concerned with making us repeat the same emotions over and over again: "love" (satisfaction, lust), "happiness" (comfort, material gain, selfish joy, status), and especially "fear," the only true human emotion that fuels the Anti-One.

To be more blatant: the American Flag is providing a new hope for those who wish to live out bloodthirsty desires under the guise of some vague notion of righteousness. In the future, the American Flag will be as frightening as the swastika to the survivors.

Our side, the side of progress and what many others and myself agree to be the true meaning of civilization and the true path for evolution: the understanding of love and beauty, and applying that understanding to yourself and others. This is something that is incredibly hard for many people to understand and enact in their lives, despite its simplicity.

We collect hatred like points and we spend those points on those that we love. We don't know when to love, we don't know if it will be okay. We're not sure if it will be okay for us to love. Our ego tells us to judge, and that we are being judged, and we must live up to the judgments. I was not given a gavel at birth, nor

at any other point in my life, and I would not have accepted it regardless.

Part B: Santa Cruz and The Fleshes (and Rainbow Sparkles From God!!)—an entire house filled with kids who were there just to dance and have fun... on the side of a hill overlooking the harbor, you could see the entire city as well as the most beautiful view of the stars you could ever want from this vantage point. For that matter, we met all sorts of wonderful people all over the country. We had memorable shows in New York, Los Angeles, Minneapolis, Maryland (right outside Washington DC, in your neighborhood), Portland, Boise, Salt Lake City, Little Rock, Goleta, East and West Philly, and many other places that exist. But those cities in particular were reasonably receptive to The Faeries "cause."

The country is full of really nice kids who are looking for something really cool to do with themselves. This whole punk rock thing, I mean... It's 2004, it's time for something new. Things are falling apart around our heads, and this whole hardcore thing is just so full of mediocre shit-choking worthless repetitive bands that people in general who are serious about music view the hardcore scene as artistically bankrupt. Hardcore/punk is no longer an adequate form of entertainment or communication for most of the youth of today, seeming for the most part outdated and repetitive to the technology generation that never was alive in a time when hip-hop didn't exist and has instant access to a full world of music on the internet.

Imagine for a second, if you will, for the hordes of bands floating about out there who sound/look/smell/taste the exact same boring way all competing for the same little tiny slice of land in your head and it seems unrealistic and farcical. Supposed punk meccas like Gilman Street are almost always the stupidest, most boring dives on earth, oozing stagnation and fascist "punk politics" that sadly infect and destroy slow, feeble teen-aged minds on a moment-by-moment basis.

These places, these supposed punk rock values are worthless. We live in a world where our leaders are working on passing laws that would enable them to murder us *en masse* ala Poland circa 1944. It is the people and the ideas that push us forward that matter. Black Flag paved the way for bands like The Faeries, Del Cielo, Mannequin, and any band that someone reading this is in or wants to start, to be able to tour the United States by telephone. So now it's up to us (meaning all of us) to use that power, use that path to cut a new path.

We are ALL being lazy. As the pressure mounts, we just get lazier. It is time to raise the consciousness, raise the awareness level. All of the world is a message to you right now, if you can hear it then you know what I mean. We're digging so hard, desperately trying to find meaning in all of this, and we're ignoring the meaning that sits in front of our face.

"Nature is a language—can't you read?"—Steven Patrick Morrissey

HaC: What role do you see writers, artists, political figures and so forth having played on your lyrics, if any?

J: Well, everything that I experience in my life has some sort of effect on my lyrics, in that everything that goes in usually comes out somewhere. So I can't really gauge that very well

on my own.

There are countless things that came out of punk that changed my life in devastating ways, like Crass, Black Flag, Flipper, Rudimentary Peni, and The Germs (...you get the idea), all things that I listen to still on a regular basis and made me who I am. We (meaning all of you reading and myself) are what we make of ourselves, and largely punk suffers from a general laziness in the self-development department, which upsets me greatly.

Many authors of this past century have influenced me quite a bit, William Burroughs, James Joyce, and Jean-Paul Sartre are heroes of mine, as well as Art Spiegelman. I've read a lot of Oscar Wilde, Rick Vietch, Friedrich Nietzsche, George Orwell, and Roald Dahl in my day. I cannot think of any political people that I like.

I love good art... I could probably define my tastes to you to tedium.

HaC: How did the decision to add a bassist come about?

J: Cassandra heard that I was leaving town, so she asked if she could sing in my place. I pretended like I thought she was asking to audition to play the bass and I gave her Serpas' telephone number. They got together and before you know it, Cassandra is in The Faeries. For a long time, I didn't want a bass-player in the band, and I was just waiting for Cassandra to come along.

HaC: How do you express ideas about gender/sexuality with The Faeries? What is your goal to that end?

J: Well, I would hope that I do it truthfully. Right now I have put a block on the progress of The Faeries lyrical material in that regard. I am not sure what our next move will be but I grow increasingly bored with the path that we have

trailed thus far. The songs that we have about sex, gender, and sexuality try to explore emotions on these matters in an honest and accurate way, but I feel on some regards that they are rather trite.

I don't believe lyrics alone can change the reality that we live in, but they can certainly help change the way that reality is perceived. I wish to report on these matters as I see them (often reflected off of myself and others) and maybe people will find something in that for themselves. If there is a goal, that is it.

"Bigface Beatoff" is literally ego masturbation. It is about the thin line between pleasuring your ego and demolishing it, and features a fair bit of plagiarism in the line "take off your skin and dance around in your bones."*

*"T'aint no sin, to take off your skin, and dance around in your bones."—William Seward Burroughs

HaC: Can you explain the meaning behind the song on the *Times Are Hard For Dreamers* comp, "Manifest Destiny Intestinal Cramp?"

J: No. But I can tell you several important things. That it references an episode the popular television show *The Simpsons*, where a comedian points out his perception of the difference between "black" and "white" automobile drivers, which gets into some classic irony considering my espoused view of television...

I do not believe that people of different skin colors are a different race from me, but our society has positioned me to believe this for some reason. The song you are asking about asks the musical question "Why?"

HaC: What impact has being from New Orleans had on your band?

J: Aside from inspiring songs like "Manifest

Destiny Intestinal Cramp" (which is, literally, New Orleans, lying at the end of the Mississippi River it is the anus of the United States), it has given us a bit of novelty within the punk scene, as few bands emerge from New Orleans that do anything interesting, at least compared to other big city meccas. It has made us an extra layer tougher than your average van full of imbeciles, that's for sure.

HaC: What are some of the ideas you want to present in the *Riot In The Hive Mind* CD?

J: Well, I think that I achieved explaining that in the first answer, but I would like to stress that our ultimate goal is to let everyone know that everything that you think and receive is important, everything you put out into the world is vital, including your thoughts. You are not alone.

Repetition and comfort are poison. Fear is corrosive acid, preventing you from achieving your potential. By making up your own words, your own life, and your own actions, and ignoring the instructions you receive on a daily basis, you enact the changes in your life that lead you and the world to happiness.

The record is a rough and sloppy apocalyptic drama with roots in frightening visions of the future, taken from several informative periods of my life.

HaC: How do people respond to your band?

J: They respond well, for the most part. I would like to think that people can find something in us that they can identify with. I try to just be honest and invite communication in ways that haven't been done to death already, and hopefully that comes across to people who hear us and watch us, at least on some level.

HaC: How do you view the role a punk DIY band in today's political climate (your band, for example)?

J: We are a radio station and a self-help group for survivors of battles in the invisible war of information that is going on in the world right now. Everyone else's role is up to them.

The name 'The Faeries' is a reference to The Faeries spoken of by the Celts and so forth of the land we call Ireland, the original Atlantis. The magical beings lived underground, wreaking havoc on the beings who stole their homes aboveground.

This parallels nicely both my Kaw and Patowatome ancestry and my Irish blood, sustaining a metaphor for The Faeries being a vital underground weapon against the squares.

HaC: What's in store for The Faeries?

J: I don't even know the answer to that right now. Either something totally undeniably awesome or the end of the band.



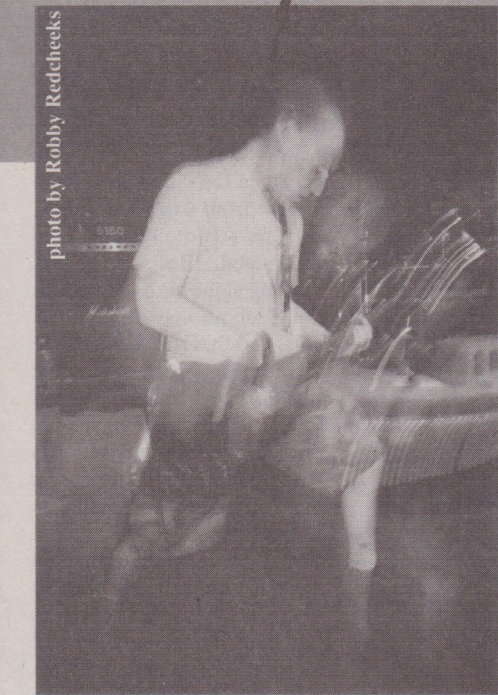


photo by Robby Redcheeks

This interview was conducted through e-mail sometime this September with Andrew from Cut The Shit asking the questions and me (Matt from The Rites) answering them. I thought a good way to torture him would be to make him a real interview with me since he had to put up with all my shit for all the shows we did together in Europe and in California. I mean he really just can't get enough of me, I don't know what else to say. Anyway if you're reading this that's more than I've given you credit for already.—Matt

HaC: Start things off with a formal introduction. Who is in The Rites, and maybe sum up your M.O. in a few sentences.

Matt: The Rites currently is Dave Sausage on bass, Paul Ride on guitar, Mullet on drums, and me on vocals. Our M.O. basically is to play as hard as possible whenever we can. Since everyone is in different bands and states, we don't get to do the band full time so we just do it when we can—like a tour or 2 a year and we just go at it real hard when we can. Oh, and to be as annoying as possible to anyone who happens to be around us for more than a minute.

HaC: The current lineup of the band wasn't the original one; how—if at all—has playing with

different members effected your experience in The Rites?

M: It's made me happier with the band. I love anyone who was in this band at any given point but the line up now I think is the most solid we've had. Plus the guys in the band now are way more into playing the way I like to, just wrecking shit and playing for yourself.

HaC: My understanding of things was that The Rites were initially formed as a side project, but has turned into a more actively touring outfit. I hesitate to say "full-time" after how much touring you did with Tear It Up. Was that your initial intent or was there some sort of turning point where you decided you wanted to focus more fully on the band?

M: The goal of the band was never to be a full time band. I just wanted to get guys in the band that had other things they were doing full time so that we could do this only on a limited basis. I'd probably kill myself if I did this band full time, I always get hurt somehow when we play and I think that's a good thing. Everyone else just thinks I'm an asshole, ha ha. The guys in the band are totally awesome at their respective instruments so we don't have to practice all the time you know. Like we show up and do it, cause we can. The way the band has gone/is going is how I always planned it I guess. Yeah I was sitting around twirling my moustache hatching this evil plot.

HaC: So far you guys have done a US as well as a European tour—and I know you have had much more experience touring with other bands as well—how do the two compare? A lot of washed up bands continue to tour Europe long after their time is up because they claim it's so much easier over there. Not to imply that this has been the case with any of your bands, but do you find that to be true? My experience that while the promoters may feed you and ensure that you a place to stay, it was way more of a mind-fuck in a lot of ways, not being able to communicate with people outside the shows, and having a lot more down time. Is there one you'd prefer?

M: I don't think I can say what I prefer, they're both rad. It is easier to tour Europe all you have to do is show up, you usually get a driver who handles the business shit (if you don't want to) and all you have to do is play. I think that's why so many bands just continue to go over there and not tour here cause they're too fucking lazy to do

a good US tour. As far as it being a mind fuck, I mean I can see that. The down time is a killer and there is more of it in Europe, but I just think it's a culture clash that's the mind fuck. I never had a hard time communicating with kids there, its just that I hate that everything is closed on Sunday, and everything closes at 8pm. I'm a jaded East Coaster I like my shit efficient and available when I want it, and to me that's the real hard part of touring Europe. And playing shows at 2 am after being told to arrive at 7pm is pure bullshit and why I will probably never tour Italy again. The culture is just too laid back for me I'm a stress junkie.

HaC: Any message you'd like to give to all the German gypsies reading?

M: Yeah east shit motherfuckers I hope you get aids off my clothes and hope you O.D. on the dope you got from selling my stuff.

HaC: You've always struck me as someone who has a good sense of musical integrity; why is it the, that you would allow someone who legitimately thinks Madball is better than Black Flag in your band?

M: Umm... I dunno man there's no way to justify

photo by Robby Redcheeks



this, what can we say Dave Sausage good guy complete maniac.

HaC: One of the first times I spoke to you about The Rites, you'd mentioned to me that you had a few major goals you wanted to achieve with the band. One of which was to have your photo taken while singing upside down from the rafters in the Che Cafe in San Diego. What else do you hope to accomplish?

M: To do it again, and to take 12 stitches for cutting myself on stage. I mean, nothing, whoops. Oh, and to try and play shows where we bum out the crowd, consider that accomplished many times over.

HaC: On the newest record you had Dale Nixon play drums—who everyone knows was Greg Ginn's nome-de-plume on Black Flag's *My War*. How the fuck did you convince him to play on your record?

M: Dude it was real simple... weed. All I had to do was offer weed, I mean what's he doing really? Oh, I made a donation to some shit for cats. And I saw Dale Nixon it wasn't Greg Ginn he had a hat and mustache.

HaC: Okay, time for a non-Rites-specific question... You've been playing in hardcore bands for quite some time now. What about it is it that keeps you motivated to continue playing? It's certainly not the money—I've seen where you live, it borders on filthy—and it's not some cheap fame-shot—judging by the messages you leave on my answering machine asking me to drive 4 hours to come hang out, you can't have many friends. So, here comes the cliché, what is it that drives you?

M: First off my place is not filthy anymore, my girlfriend moved in and the rest of the guys who were in bands with me moved out so let me set that shit straight. As for the money, nope don't got none, and for the friends I don't have—just people that I consider close friends that I would like to hang with and talk to you know. Mostly I just want to be alone. I like being alone, I don't deal well with people in social situations. People are assholes, myself included, so the less I have to be around a lot the better. The main reason why I do music, is because I get to do something positive with my depression, and anger and problems, and I get to express myself musically. Its like Lou Reed said: "My life was saved by rock n roll, and that's all I really care about."

HaC: Think as you get older and settle down, you'll phase out hardcore bands in order to start shitty bar-rock bands?

M: I won't be doing bar bands, I mean I'm not a huge Molly Hatchet fan so I don't think anything I'd like to play would fit in real good with those kids of crowds. I do think that I'll wind up doing less hardcore bands, simply because I don't really

have that many people I'd like to work with musically and that live anywhere near me that want to play that kind of stuff. If I moved I probably would keep it up but not living where I do. I'm getting together a few projects though more like power pop, '77 punk stuff, so don't worry I may be a loser but I'm not a sell out yet.

HaC: You've always been one to speak your mind, for better or for worse. No, I think it's really important to be outspoken and have some convictions. Given that you've been so actively involved in hardcore for so long now, what are its biggest downfalls. What changes in either the music or people's attitudes would you like to see come about?

M: The biggest problem that I see is that people don't want to accept that people change. Kids get an image of a person and that's what they always expect that person to be. Say when you

for you and fuckin' leave everyone else alone. I'd just like to see more suicides amongst hardcore kids, I think it'd be funny.

HaC: Surprising as this may seem to those who don't know you too well outside of shows, but you have a career teaching kids. How has that been for you? Do your students know that you play music? Do they know what it sounds like?

M: Yo, my kids don't know shit about what I do. I work in the inner city so they don't know anything about the music that I play or anything about what I do outside of school. I don't think people would understand it. But I love my job. I love working with the kids, and leaving for tour this year was the only time that I felt bad about leaving for tour. I really do feel I make a difference in these kids lives and I want to be there to help them, cause I know they need it.

HaC: I'd be really excited if I ever found out I had a teacher that was into punk. If one of your kids ever expressed interest in getting into that type of music, what bands would you put on a tape for them?

M: Dude the kids I work with are like from 4 to 10 so I think they're too young to understand. But when I was working at the high school kids would come in with like AN shirts and shit, and those are the kids I'd like to push in the right direction. A crucial tape would be Black Flag, Adolescents, Circle Jerks, Urban Waste, AF, Misfits, Discharge, Life's Halt, and Poison Idea, oh, and The Stooges.

HaC: I think you've covered every instrument in a band so far: vocals in The Rites; bass in The Bad Form, and several other bands you may not want me to mention by name; drums in Tear It Up, Fast Times, etc. When are you going to learn how to play guitar and start a new band?

M: Never, I don't know how to play it and I don't really care to. I don't want to take the time to learn how to do it. I'm too stubborn, and I need the action of playing too much to go back and relearn how to do something new like that. I think the best thing for me to do is work with talented guitar players that understand what

I'm looking for or what I'm talking about when I sing parts to them. Paul would know the best this level of insanity.

HaC: Any other projects lined up?

M: Of course what am I a lightweight? I the next 2 months I'll be playing with 3 bands: 1 last show, 1 reunion show, and 1 regular band should be interesting.

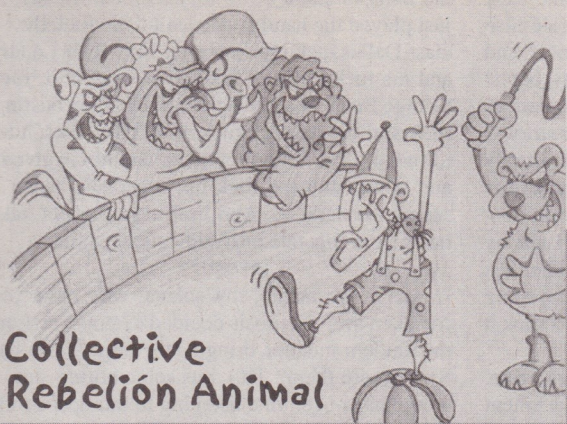
HaC: Final words?

M: Yeah, how did it feel to make out with me for that photo we took? I'm saying you probably liked it a lot.



photo by Jeff Start Today

were 17 if you did a band that was an edge band, if at 21 you're not edge anymore and you do a crust band then kids bitch about you being different, like you're not sincere about what you're doing now. The kids are just too fuckin' gossip-oriented cause they got nothing else to do with themselves. That's why I just don't give a shit about what they want, and I'm not concerned with what they do. I don't know them I don't have preconceived notions about them and I don't care what they're into be it crust punk or tranny prostitutes. Be what you want, and do what works



Collective Rebelión Animal

HaC: Tell us in which consists this project?

RA: Well, the collective Rebelión Animal was created because of the necessity for a diffusion of ideas about animal liberation and veganism (from a liberty and liberation point of view for all the animal species, human and non-human as well) hoping (through many ways and actions) to occupy in the common places and in the alternative places, a space that many times is ignored or relegated.

Rebelión Animal in the everyday places it is ignored, in the "alternative" ones it's not very spread, and many times it's rejected. We started by the diffusion of the idea in many works in social forums, and then we started participating in an organized way in the wide spectrum of the social fight. We've distributed popular vegan food twice—on the last May Day, in recognition of the "Argentinazo" on December 20th in the capital of Uruguay in 2002. We work in cultural activities such as recitals, punk recitals, participation in the Communitarian Radio of our city (the community radios are made illegal by the government) with a program that has got the same name of the collective, and by now an Argentinean mate is helping us with a web page at rebelionanimal.cjb.net.

Some time ago, some of us participated in other collective which didn't last much time, and vegan people from that time decided to leave the way of liberation to pass the way of oppression. We also were participating individually making the diffusion of animal liberation through hardcore punk bands, by giving printed pieces of paper, fanzines, pamphlets, giving vegan food free, etc. (which is usual in someone considers himself to be an animalist and practices it conscientious).

At the moment, we participate in many activities in the cultural scene, where we actively participate by inserting this fight through propaganda tools as the use of charts and giving free food. The name that we gave those work activities was: Veganism as a social-political practice. We also participated elaborating our own analyses and articles from the vegan-libertarian point of view. To every place we go we take diverse animal liberation material, to further the diffusion of the counter-culture.

HaC: What happens over there with the theme of animal liberation between anarchists and libertarian?

RA: Nothing, 0 below 0, "unknown," refused, neglected, set apart, rejected, mistreated, and all kinds of metaphors that you can imagine in

relation to the denial of the debate about animal liberation as a away of cultural political resistance.

We can say that the libertarian, anarchist movement concentrates in Montevideo (the capital of the country), but the movement of animal liberation in an organized way mostly develops here; where some time ago there was participation in certain meetings (anarchist, anarcho-punk, etc.) but in a spontaneous way.

If we take anarchism and libertarian life as something that essentially refuses cultures, traditions, and imperative, oppressive ways, we see that is necessary to recognize that

in this country, it is the issue of "the meat culture" (taking it as use, abuse, exploitation, and death of non-human animals). It is also a strongly rooted tradition in a big part of the libertarian group, leaving for the time "after the revolution" the political-alimentary change, which could be developed and proposed since the present movement, knowing that while stopping oppressing animals we are not taking time off from our social militancy.

Here is where we find much incoherence and specieism pure and hard in people who consider themselves as "illuminated" by books, feeling almighty for belonging to the oppressive species, both to the planet as to all the species that live on it. We want to make it clear that we conjugate the fight for animal liberation as a whole thing, declaring ourselves as a pro-animal liberation collective in all its sense (human and non-human species), against sexism, racism, and with anti-capitalistic posture in our daily behavior, integrated by vegan people. We conceive veganism, libertarian life in its conception, as a way of liberation. We don't agree when it is said, that we are "fascist vegans" or "anarchy-fascists." Veganism and animal liberation are the denial of any way of authority. Vegan alimentary way of life has nothing to do with oppressive attitudes.

HaC: Do you think that anarchist thought or liberation thought must be linked to a vegan attitude or you don't need to be vegan to be anarchist or libertarian?

RA: Part of this answer is in the last answer, we find it incoherent that someone considers himself an anarchist and could have an omnivorous diet. They need to go politically attached, not only as a change that pays attention to the diet but in what it is considered an everyday practice, which is political in its substance.

HaC: Over here, in the world are being produced some acts of the ALF (liberations, farms sabotage). Do you support the direct action or do you find it is against the positive diffusion of veganism?

RA: We find it absolutely necessary. Let's ask the animals if it would be negative for them to be free and savage. Any direct action is always used and observed by the state, the democracy and its means of dis-information as some kind of terrorist act, pretending by this to keep their status of class and species. We are against crimes of one species and for the actuality of a fight that aides in animal liberation.

HaC: One of the premises of the ALF is that no

animal get hurt in the ALF's actions (non-human animal and human animals as well). This makes a link to the theory of the book Declaration Of War (killing people to keep the environment and some animals). The physical damage to the exploiters... Do you think it would be a good way or, on the other hand, do you think that the premises of the ALF are better?

RA: In the collective there are different theoretical positions, but we consider that the animal liberation as a topic is valid with many means. We know that there are circumstances that can be expressed in very many ways; the organized way is always necessary, and is valid as the spontaneous.

HaC: Why have you focused your efforts on the animals?

RA: If you don't, who will? If we only focused on non-human animals, we wouldn't do what we do. It may sound to something different because there are a few people that care about it; it's a fight that must get together, not fragment, as it happens with anti-sexism, anti-fascism, if it isn't now... when?

HaC: How is it to be vegan in Uruguay... and not dying trying to?

RA: As members of an exploited social class (we are unemployed, employees), in spite of what it is commonly thought, being vegan is cheaper than being omnivore in this place (where the main economical source from exportations comes from killing and torturing animals). Some of us base the economy of our homes (with sons and daughters, relatives) on the daily salary, the wages, or the monthly salary—but we also auto-gestionate our food, cultivating organically, grinding seeds at home, or buying things in a cooperative way.

This has got two big items. One of them is the daily one, trying to fulfill the needs that we have because of belonging to the class that must sell its strength of work. The other item is to practice here and now our ideals of doing things by ourselves, trying to find other ways of auto-exploitation. (Non-waged, work stinks!!) Though we have money only for the basic needs, we recycle materials at the time of making the diffusion, like charts, using part of our time for the animal liberation. You can send any kind of help or support, diffusion material, pictures, etc to us.

HaC: To finish, what would you like to say?

RA: Thank you for including this in an *HeartattaCk*. For the diffusion of this resistance to the dictatorial way of eating and life, and we incite to invite those (who pretend a real social and animal transformation) to get organized by the diffusion of the fight for the total liberation of the animals and the planet, pointing to the destruction of the exploitation way of the capitalistic and specieistic production, having as an objective the construction of a real freedom.

Animal liberation without human liberation is exploitation. Human liberation without animal liberation is specieism, oppression.

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Times are sure tough for the American working class. Real tough. NAFTA, WTO regulations, and a "strong dollar" monetary policy have sent most manufacturing jobs overseas. Outsourcing of tech support and customer service call centers has sent low level white-collar jobs packing. Bush's labor department attempted to institute new (no) overtime policies. Social Security is under attack. And let's not forget about that the American worker's number one enemy, Wal-Mart, grows stronger each day. Things are looking very bleak indeed for the working man.

Now back in the day the union had a worker's back, but today, even unionized workers are getting shafted. Supermarket workers in California were on strike for months. US Air employees gave back billions in wages and benefits, only to be vilified by management when flights were canceled and bags stacked up on Christmas weekend. A state takeover of The Philadelphia School District reduces collective bargaining to a management whim, not a right. Union membership is at historic low levels, and any attempts to organize are met with terrible resistance and often-criminal intimidation. Shit it's gotten so bad that even rich people aren't immune; ask the NHLPA how it feels after its offer of 25% salary reductions wasn't even enough to open negotiations with ownership.

Previously, even in the bleakest of times, the working class could find solace in sports, but now even this one pleasure has been corrupted. Baseball reels from steroid scandals. Basketball players and fans duke it out in a ridiculous spectacle. Hockey doesn't even exist (see NHLPA above). That leaves football, which for most of the nation does a pretty good job of engaging the fan, what with the games themselves, the fantasy leagues, and of course, the betting. But in Philadelphia football only furthers the malaise. This fall, the Eagles, losers of three straight NFC championship games, looked poised to finally make it to the Super Bowl. That was until all star wide out Terrell Owens' ankle busted like a collective bargaining agreement in bankruptcy proceedings, deflating Philadelphia fans' hopes like Bush has deflated their wallets.

It is in these trying times that it is important to look back and remember working heroes and victories of the past. And from these victories, take hope for the future. While many resort to playing a scratchy Guthrie 78 or perhaps a Billy Bragg record, this column goes a step further—recalling a victory for both the union and the Eagles and the city of Philadelphia. A triumph lead by two unlikely heroes, Buddy Ryan and Reggie White.

White passed away this week at age 43.

The former Eagle was the NFL's all time sack leader and all around wonderful guy. (He also had some interesting theories on "racial gifts" and some slight problems with homosexuality, but he didn't bring that shit up until he moved to Wisconsin.) But most importantly to this story—Reggie was a union man. Eagle coach Buddy Ryan was not a union man, but he hated the boss just the same. He derisively referred to reviled, miserly Eagles owner Norman Braman not by name, but "that guy in France." In the late '80s Reggie and Buddy combined to destroy opposing offenses, but in 1987 they joined forces to stick it to the Man himself.

In 1987 NFL players went on strike. Management countered by fielding "replacement teams" and presenting the games as honest to goodness pro-football contests. In Philadelphia these players were referred to not as replacements, but to what they truly were—scabs. The Eagles had one home game during the strike—only 4000 fans showed up. At least 4000 people joined the players on the picket line. Buddy Ryan outright refused to coach the replacements Braman hired. These fake ass Eagles were the worst of the scab teams and, to the delight of Philadelphians, remained the worst scab team throughout the strike. Because when others in the NFLPA began to crack and cross the picket line to play in the replacement games, Reggie White held the Eagles players strong. Not one Eagle crossed. The same cannot be said for America's so-called team—the Dallas Cowboys.

There are so many reasons to hate the Dallas Cowboys: They're from Texas. Their dumb ass stadium with a hole in the roof "so God can watch his favorite team play." The corny ass cheerleaders. That whole "America's Team" bullshit. Their coach's hat. But this is the best reason of all—when shit went down and it was time to stand up for fellow workers, Dallas Cowboys crossed the picket line. When a veteran laden Dallas Cowboys team destroyed the Eagles replacement squad in a "strike" game, it was more than just another loss for Philadelphia, it was a loss for workers everywhere. Cowboy's coach and tool of management, Tom Landry (he of the stupid hat) refused responsibility, saying, "I just played the hand that was dealt me." But Buddy Ryan, the Eagles, and the working people of Philadelphia saw through Landry's facade, and never forgave. Nay, they demanded revenge for this affront. And Buddy and Reggie delivered.

After the strike was settled, the Cowboys came to Philadelphia to play the Eagles. And the Eagles beat them. Badly. But simply beating the Cowboys was not enough to satisfy Eagles fans. Again Buddy delivered. As the game ran down with the Eagles comfortably in the lead, Ryan had quarterback Randall Cunningham take a knee (to run out the clock) on first and second downs. On third down Cunningham faked taking a knee and threw a deep pass to Mike Quick. The Cowboys, completely surprised and embarrassed, fouled Quick and Eagles were awarded the ball on the 1 yard line, from whence they scored a touchdown on the games final play, rubbing it in the Cowboys faces—sticking it to the Man.

The Cowboys claimed the Eagles had no class, but they were wrong. Having no class is turning your back on fellow workers and crossing pickets. Having no class is not having

the balls to stand up to management, to say, "I just played the hand I was dealt." So fuck the no class Dallas fucking Cowboys. Fuck Tom Landry and his fucking hat. And while were at it, fuck George Bush, Fuck Wal-Mart, fuck union busting, fuck anti-organizing, fuck a NAFTA, fuck it all to fucking hell. Don't give up and never give in and never shut the fuck up, especially when it seems the darkest. And in times of doubt, take heart from this tale of Buddy and Reggie.

Ah music, my solace, why have you forsaken me? Neurosis decided to stop watching the Raiders and tour, bringing the singer from The Swans with them. This was some boring shit. I would have been fine listening to this space rock at home in an easy chair, but at 9 PM on a Sunday night? Forget it. I left before it was over. Also Bore-rois, if you ever tour again, can you please update the "angry nature" visuals. The close up of the eyeball is like so 1994. How about Hot Water Music—they sure do suck these days. They are another band I walked out on mid-set. Planes Mistaken For Stars did play well at the show, but Alexisonfire (I'm unclear as to whether this is pronounced Alex IS ON fire or Alexis ON fire, thus I cannot make up an oh so clever derisive name for the band) are like a watered down Thursday. Way watered down. Affirmative Action Jackson made a few jokes and tried to overcome the crappy PA at Code Space. New Philadelphia band No Roses opened. Other Philly bands to check out are True If Destroyed (playing around a lot in support of their new album—I think I saw them 3 or 4 times) and Armormite, Amateur Party. My favorite way to spend a Tuesday night? Not sitting in some kitchen of a smoky house waiting for Fucked Up to play. I left this gig at 10 PM—with three bands still to play. It's no wonder that the noted thrash promoter/designer jeans model working the door couldn't get a 5 dollar donation from show goers—a weeknight show that ends past midnight doesn't fit into the lifestyle of people with jobs. To end on a positive note, back in August I did see two good bands play the same show: The Cure and Interpol. I probably should get out more.



I'm writing this in Texas, on Christmas vacation, having left all of my records in New York. If it weren't for my best friend Jeff, I probably would be about four hours from the nearest Framtid record. Plano, Texas is pretty boring, so aside from renting movies and hassling my parents to make me REAL coffee (not decaf), there isn't a lot to do. But with Proust in one hand and an Effigy/Hellshock discography mix tape in the other, I weather the suburban bacchanalia of the banal.

Human "D-beat metronome" Golnar asserted this was a better year for punk than for hardcore. But in a year where I saw Tragedy, Forca Macabra, Rattus, Disclose, Forward, Fucked Up, Hammer, Paintbox, Signal Lost, Sunday Morning Einsteins, Uncurbed, Das Oath, Artimus Pyle, Hellshock, Victims, Kylesa, Career

Suicide, and Disfear, I have to disagree. Since nearly all those bands put out a great record to boot, and international hardcore was so popular that there was even a backlash, and frightened punks retreated to vocal pop music like Mental or Behind Enemy Lines.

As far as "punk" goes, you can debate the merits of The Observers or Jed Whitey as much as you will, but if I wanted to listen to kick-ass rock n roll, I'd be playing Necroticism: Descanting The Insalubrious or 1916. So while all your friends are in the other room listening to No Hope For the Kids or The Fix, please enjoy my top 10s for the year.

LP: 1) Skitkids - Onna For Pleasure, 2) Das Oath - self titled, 3) V/A - Time Of Hell, 4) Aaritila - ...Ja Kaikki Kuitenkin Paattyy Kuolemaan!, 5) Muga - self titled, 6) D.S.B. - Substitute, 7) Wolfbrigade - D-Beat Odyssey, 8) Artimus Pyle - Fucked From Birth, 9) Sunday Morning Einsteins - Kangnave, 10) ContrastAttitude/Acrostix - split.

EP: 1) Kylesa - 100 Degree Heat Index/No Ending, 2) Final - Grow Strong b/w Empty, 3) Violent Minds - Riot, 4) Besthoven - Just Another Warsong, 5) SundayMorning Einsteins/Matrydod - split, 6) Disclose/Framtid - Chainsaw split, 7) Fucked Up/Haymaker - split, 8) Severed Head Of State - Charge Ahead, 9) Skitkids/Exhale - split, 10) Slogan Boy - This Record.

My favorite labels nowadays are Deranged, Partners In Crime, Game Of The Arseholes, Answer, Dan-Doh, Speedstate, Hohnie, Instigate, and Putrid Filth Conspiracy. But I feel that the label with the best-defined "sound" and some of the best bands, is Japan's Crust War. Although many bands will also put out records on MCR or Dan-Doh, nearly every great Japanese crust band of the last few years has had a record on Crust War. Before I start talking about individual bands, I'd like to thank Stuart Arsehole, not only for distributing Crust War releases in America (beginning with the Zoe and Effigy EPs), but for his prescient article on Japanese crust in *Gota* #5, to which I would point anyone who is still curious after reading this column.

You cannot buy most of the early Crust War releases, since they were either demo tapes, or they came with the *Crust War* 'zine, or are by highly sought-after bands like Gloom. If you want to pay for them, though, I would recommend either Ebay or circledelic.com. Supposedly the actual Crust War discography is very cryptic, and there is no point in my extolling the virtues of a 'zine-only 7" you will never find, so I will just try to point out a few of the best purchases you can make, as a good "beginner's guide" but hopefully also a fun read.

—GLOOM: Gloom's first 7" was Crust War 01, but Gloom are hardly a "crust" band like Axegrinder or Misery. If you wouldn't feel silly, you can call them "crasher crust," and link them with more UK82-stylebands like Confuse, as well as thrashier Swedish bands like Sound Of Disaster or Mob 47. On the other hand, "crasher crust" kind of says it all, doesn't it? Gloom are really noisy and pretty fast, very influential on US bands like Lebenden Toten, Atrocious Madness, and Aghast. Gloom have two LPs out on MCR Records, Recommendation Of Perdition and Noise Attack Devastating Tokyo City (live), as

well as the Speed Noise Hardcore Rags EP on MCR. Recently Jacky Crust War unearthed some old unreleased Gloom tapes and released a sort of rarities LP on Crust War. It is very raw but never unlistenable, and I would tell you what it is called but the title is in Japanese (edit: the English translation is Beat To Death The Mentally Collapsed). You should be able to find it pretty easily, and if you don't feel like shelling out \$200 to get their studio releases, this LP is a good bet.

—LAST SURVIVORS: This was a UK82 style, GBH, Skeptix, etc. band who are definitely not crust, but are a legit cure for your Casualties addiction. Personally I like The Addiction or Persevere better for this style, but the raw and catchy songs will find many supporters, and after all, Gauze have taught me nothing if they have not shown that GBH are cool! Last Survivors have two seven inches, and the self-titled one is probably the easiest-to-find Crust War record before they had proper overseas distribution.

—REALITY CRISIS: The Who Is Your Messiah? EP on Crust War was highly anticipated following their brutal LP on Answer, Open The Door And Into The New Chaotic World. Reality Crisis play a very sparkly and anthemic Doomish crust which also takes cues from Increase The Pressure-era Conflict, AntiSect and D.S.B., rather than the nastier, raw metal sounds of Extreme Noise Terror. I should note that Reality Crisis have at least six members and are not a typical Crust War band because of their baffling and colorful art (and hair), and cleaner (later Doom, perhaps?) sound. Reality Crisis' first EP, Deformed Society is on MCR, they also have a split 10" with Swedish hardcore veterans Avskum.

—DISCLOSE: This is one of my favorite bands, but since they have been around for over ten years, I won't try to detail all of their material. To be honest, I don't have the demo tape which they did for Crust War, so I cannot remark upon that in particular, but I will try and cover their "Disbones" era as well as their most available material. Disclose, contrary to what one might think, have actually changed their sound a few times, and their career is not a monolith anymore than Motorhead, The Ramones, or AC/DC's are. In my opinion, they mastered the Discharge Why?/Shitlickers sound on their Nightmare Or Reality 12" and the Mass Of Raw Sound Assault 7" (both on MCR), after which Kawakami presumably felt they had done all there was to be done in this style, and embarked on a palm-muting binge which he calls Disbones (after Discharge guitarist Bones second band, Broken Bones, who are supposedly more metal, but come across as somewhat goofy and brit-punky), which also has become even more noisy and distorted than I thought possible. The first releases in this style were Apocalypse Of Death 12" and the Neverending War 7" (both on Dan-Doh), which are hopelessly sold out. But most of these songs have been rescued for US consumption by Game of the Arseholes, which has issued the Sound Of Disaster cassette and the Today's Fairytale, Tomorrow's Nightmares LP, featuring most of the good early Disbones material. In 2004 alone, Disclose has released five (!!) split 7"s, with Framtid (Dan-Doh/Whispers in Darkness), World Burns to Death (Dan-Doh), No Fucker (Overthrow), No Fucker (self-released, both

bands play the same song), and Besthoven (Cries of Pain). Personally I would recommend the Framtid and Besthoven splits, as you will have a hard time getting a hold of the others. I think the song "Noise Not Music," (which No Fucker also plays) has the best raw recording I've ever heard, as well as demonstrating how to play a perfect D-beat. There is also a two-volume, four CD early discography of Disclose making the rounds, and I would recommend buying this if you get a chance. They recently toured the West Coast, and I flew out and it was well worth it. Kawakami (guitar/vocals) also played a set with No Fucker, playing both bands' songs, with two Marshall cabs for each guitarist, to only about 25 people at NYC's tech-emo haven ABC No Rio.

—FRAMTID: Jacky's (ex-Gloom and owner of Crust War) band, featuring ex-drummer of Zoe. They had a demo, Counter Attack, and put out their first 7" on Crust War. It is an 8-track barrage of scandi-thrash, allegedly in the vein of Crude SS and Bombanfall but far more chaotic and actually sort of insane. This EP, which blows most anything else away, was repressed on Holland's Wicked Witch records with a different cover. Framtid's LP, Under The Ashes, followed upon the abortive Consuming Shit and Mind Pollution, and while highly sought-after, is worth any price demanded. In *Gota* #5, Stuart writes that Framtid combine the noisy Gloom sound with "actual songs." I think that it sounds like Atrocious Madness, if that is a better indicator. Much like Beherit, Void, or Terveet Kadet, Framtid's noisiness is integrated into their songs, rather than being merely laid over it (Confuse) or you know, not having songs at all (The Locust). Their LP and EP have recently been self-released as a CD, while the Framtid/Disclose split is out on Whisper in Darkness Records in the US.

—EFFIGY: A metal band. Their 7" on Crust War, Grinding Metal Massacre, is not grinding, but they do steal the intro from Metallica's "Enter Sandman." Along with the Zoe EP, this was the first Crust War overseas release, so it is fairly common (both bands also had a song called "From Hell"). Effigy are heavier than most crust bands, and their dual vocals are pretty forbidding and low, but they are never faster than Ride The Lightning Metallica, and mostly not even that. It is sort of an acquired taste for punks, but anyone who can handle Bolt Thrower or Slayer should dig. Aside from the Crust War EP, they have split EPs with Aparat and Hävaistys (use your imagination on the umlauts), a split 10" with Hellshock, and a 12" called Evil Fragments.

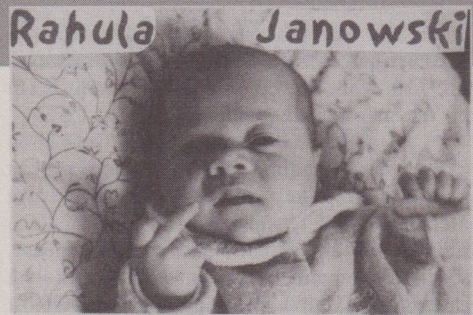
—ZOE: At first I liked the Zoe EP more than the Effigy record which came out at the same time, but I'm not so sure about that now. Still, Zoe rules, and is comparable to the Nailbiter LP on Hardcore Holocaust, or some say Zygoté, which I can't confirm. The From Hell EP is awesome, and they should have an LP out on Crust War by the time you read this. Zoe is metallic, but not in the sense that you could confuse them with an actual metal band (which could happen with Effigy). Anyone who likes AGE or more traditional palm-muted crust should check out Zoe.

—FINAL/FINAL BLOODBATH: Final Bloodbath put out two EPs before a lineup change and a shortening of the name to Final. The Dead Or Alive 7" is straight-up Discharge, with

weird, non-political lyrics and the gall to name a song "Decontrol." Their next EP, on Paank Levyt, is way more like Kuro, which was probably a better move if they wanted to set themselves apart in this crowded and fertile scene. Final's EP on Crust War, *Grow Strong b/w Empty*, is like if they added a crusty ambience and metallic charge to their Kuro sound, and was one of my favorite records of the year. I feel Final or Final Bloodbath are the connoisseur's Crust War band, and please ignore anyone who dismisses them as a Disclose clone.

There is also a Crust War DVD/VHS on MCR called *All Crusties Spending Loud Night 2002*, which has the bands: Disclose, Zoe, Effigy, Reality Crisis, and Framtid, as well as Life (ENT worship), Abraham Cross (ENT worship), Poikkeus (Kaaos worship), Deconstruction (never ending crust war), and Defector (too noisy?!). The DVD also has a 1997 show with Crocodile Skink, Gloom, and Disclose. The sound on the 2002 show is pretty good, although nothing compared to the real live experience of Disclose or the records of the other bands.

"So, Ben, you've named a lot of bands and I need you to narrow the field to a few records." Okay, on the Crust War label, the best records you can probably get are the Framtid LP, Effigy 7", Final 7", and the Gloom - rarities LP. Okay, as always, you can get the latest issue of my 'zine from me by sending \$1 to Ben Parker c/o Voices Wake Us.../5290Lerner Hall/New York, NY 10027. And please email me with any questions at Misfitsfan@gmail.com.



January, 2005

I borrowed my roommate's car Tuesday to take Natasha to the daycare co-op. It's been raining a lot this past week, and although the sun was shining this morning, I was pretty sure that at some point in the wait for two buses, or the four block walk, we'd end up getting wet. So we took the Volvo (pronounced "vuhvuh" by Natasha, same pronunciation as vulva) and it did in fact rain three times in the 15-minute drive to the house where the co-op was that day.

I tried to listen to *Democracy Now!* on the way. I used to listen to that show nearly every day, beginning back in 2000. Back then, I listened to *Democracy Now!* on KMUD out of Garberville, on at noon, while I was cleaning houses for a living. In the Bay Area, *Democracy Now!* is on at 9am, and I'm usually on the bus, dropping Natasha off, and heading to work at that time of day, although I often read the transcripts of the show online. But Tuesday morning, when I turned on the car, there was a mix tape playing, and a song by Mirah was on, and Natasha was rocking out in her carseat, so when I tried to switch to the radio she got upset and protested. So we listened

to Mirah and Lyrebird and the rest of Clare's mix tape all the way to the co-op.

After I dropped Natasha off, I got back in the car just in time for the last 15 minutes of *Democracy Now!*. The topic was Guantanamo Bay, and the breaking news that four British citizens who have been held there for several years are going to be released.

They played an interview from last year with the father of one of these men, Azmat Begg. He said about his son:

"He was taken from his house in front of his daughter and his wife. Two American soldiers, assisted by two Pakistani soldiers, pulled him out, bundled him up, and put him into the trunk of the car, and took him away. And he rang me up from the trunk of the car, possibly he had a mobile, and he told me, in the middle of the night here in England, that, 'Daddy, I have been arrested.' I said, 'What for?' It was a very [inaudible] sort of noise; I couldn't believe. He said, 'I've been arrested, Daddy.' I said, 'Why?' He said, 'I don't know. And they are taking me somewhere, which I do not know. Please take care of my wife and children who are at' so and so address in Islamabad."

Now that detainee, Moazzam Begg, who is the father of two small children, and the son of this other man who I listened to cry on the radio, is going to be released. Which is a good thing, but he was never charged with anything whatsoever, meaning there was no evidence of him doing anything, no reason for him to have been detained, ripped from his life and his family. And there over five hundred other people at Guantanamo, none of whom have been charged with anything. As more and more of these detainees get released, reports about what is going on in GITMO are getting out, and it's horrifying. Things like the practice of rendering, wherein people are sent to other countries specifically for the purpose of torture, as in the case of Mamdouh Habib, an Australian citizen who is also being released. He was sent to Egypt and tortured for several months. Other detainees at GITMO said when he was brought back from Egypt, he was bleeding from his nose, mouth, and ears, and had no fingernails.

But it seems as though these things don't matter, there's hardly anything like an outcry. I have to remind myself (or try to convince myself) that it's not so much that Americans just don't care, although many probably don't, I think more what is going on is that they don't know. The mainstream media, which is all most people have access to, is not telling them, is not going to tell them. The lack of outcry by the public or the media over the current situation may well mean it is already too late.

However, the people who without a doubt do know, are the people who are the senators and congress people of the US, and they are currently in the process of confirming Alberto Gonzales as Attorney General of the United States. Gonzales is the man who gave the US military the go-ahead to torture detainees at Abu Ghraib, Guantanamo, and who knows where else. So the legislative bodies of the United States of America, by confirming Gonzales, are going to approve torture, essentially. You can argue till you're blue in the face about the legitimacy of the state and of the congress, but this is real stuff,

with real consequences, consequences likely to be felt both internationally and domestically.

So, what happens next? Perhaps eventually all of the detainees at Guantanamo will be released, but they mentioned on *Democracy Now!* that there's a plan to turn Guantanamo into a permanent prison. Who are they going to put there? GITMO is uncertain legal ground, as it's not actually in the US, and that's why they use it, and that's also why it's pretty scary that they intend to continue to use it for detention and torture.

I was driving along, taking in this information, thinking, if there's no outcry when men from other countries are accused of being "terrorists" with no evidence whatsoever and are detained and tortured but never charged, will there be an outcry when it's American citizens? But then I thought, huh, well, that's already happened with no outcry, they just called Jose Padilla a terrorist and nobody seemed to mind. (More info can be found at <http://www.chargepadilla.org/>.) I don't even know what ever did end up happening with him, I'm pretty sure he's still being detained. So, given the lack of outcry, the approval of congress, and the emboldened right wing, am I really paranoid to think, "Huh, at some point, it's going to be political dissidents getting tossed into these facilities and forgotten?" And there again, that has already happened. There are political prisoners serving life sentences, in some cases multiple life sentences, for acts that, committed in a non political context, would carry a sentence of a decade or so.

So, I'm still driving. I haven't had any coffee, and I just dropped off my daughter. The past couple of weeks have been so emotionally heavy, with the vast number of deaths, so suddenly, in Asia, and so many of the dead are children. I can't stop thinking about all the empty armed parents, all the orphaned children. And I keep reading about all these other human tragedies that for some reason don't get the attention the tsunami got, more death, more suffering, more empty arms. I think about Fallujah, and Gaza, and Haiti. I am on an email list for the reports of Dahr Jamail, one of the few independent journalists reporting to the west from the ground in Iraq. His reports come almost daily, and the real news, not the state approved sanitized version, from Iraq, is just devastating. (More at <http://dahrjamailliraq.com/>.)

I've been thinking about earthquakes, and catastrophes, and how to prepare; how to be ready to survive worst case scenarios, from earthquake to sudden onset of martial law to industrial collapse. How can I survive, how can I keep my child safe? I put aside five gallons of water, but I know that's not enough. Not enough water, not enough preparation. I want to run to the hills, grow all my food, learn to live off the wild plants in the woods... and I think about living in these times, and what is it likely to come to? Is there going to be a time when my politics make some real and really hard demands on me? There are political prisoners who went into prison when their now adult children were babies. Will I be faced with those choices? I am not seeking out such things, I am not going to be engaging in armed struggle any time soon, but in my darker moments, like this Tuesday morning, I wonder, will there come a time when my politics and the

things I believe in take me away from my child? I think that things could get that bad. It feels possible to me, that a time is coming when you won't have to have *done* anything to be imprisoned, when it will be enough to have said things. This has happened before, in this country, in other countries, and the only way I can think to avoid such things is to turn off your brain, ask no questions and accept everything you're told, to deny all the love in your heart, to turn a blind eye to injustice, to go so far as to exult in it... and be an unthinking cheerleader for the state. To protect against a time when thinking a certain way, having a certain culture or ancestry, loving certain people, is enough to bring the wrath of the state down upon your head, I cannot think of a way to do it and be true to myself and my vision of a better world.

Am I paranoid? I certainly hope so. It's true I am inclined toward alarmist, apocalyptic thinking... I read a lot of dystopian novels, and have some vivid pictures in my head of what a world gone horribly wrong could look like. I also know that I'm lucky to be considering this as an almost academic question. It's not academic for the wife and children of Moazzam Begg, for the family of Mamdouh Habib. It's not academic for Jerome White Bey, who has spent years in the hole in prisons in Missouri for organizing his fellow prisoners around labor rights. (See <http://www.mplu.support.tk/> for more info.) It's not academic for the families of the hundreds of men rounded up and disappeared shortly after the 9/11 attacks. I am afraid of the potential for an unreasoning, unreasonable, unaccountable, and unthinkable power to come down upon my head, but that's reality for other people right here in this country, this country that is supposedly so free, so brave, so strong.

The day following all of this drive time musings, I looked at truthout.org and found an article entitled "First They Came for the Terrorists..." by Thom Hartmann. The article outlines the origins of Habeus Corpus, a body of law that is used to free people who have been unjustly imprisoned. The article expresses some core values that are different than mine. (For example, Hartmann says: "The question, ultimately, is whether our nation will continue to stand for the values upon which it was founded." Which indicates to me that he believes the patriotic version of the history of the US, while when I think of our nation's founding I think of slavery, genocide, and land theft on a massive scale.) But the article expressed some of the thoughts I had been having.

"If Bush continues to roll back human and civil rights—and the installation of Alberto Gonzalez as America's chief law enforcement officer is very much a part of his campaign to do so," says Hartmann, "we may be facing a 'Pastor Niemöller moment' sooner than most of us could have imagined."

Pastor Niemöller, for those of you not familiar, is famous for the following quote: "First they came for the Jews and I did not speak out—because I was not a Jew. Then they came for the communists and I did not speak out—because I was not a communist. Then they came for the trade unionists and I did not speak out—because I was not a trade unionist. Then they came for me—and by then there was no one left to speak

out for me."

As a political radical, it's clear to me how I respond to these frightening political trends; by organizing, by engaging in resistance, by working to help support and build strong, broad based movements made up of the people most directly affected by these things. By being out about my politics and encouraging others to do the same in the hopes that we can avoid a time when no one dares, for fear of violent state repression, to be honest about who they are, who they love, what they think and believe, when no one dares to work for a better world.

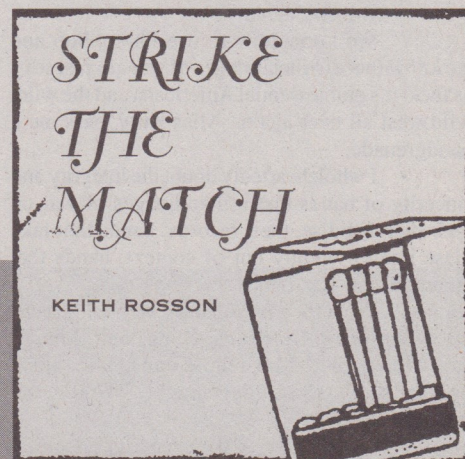
As a parent however, I feel pressure to rethink that. All the forces of society would have me believe I cannot take the risk of continued political activity and expression. When the thought came to me, as I drove the "vuhvuh" listening to *Democracy Now!* the other day, that in my lifetime it may be my friends, my community, me, occupying the cells of Guantanamo, what hit me the hardest about that thought was the thought of being completely separated from Natasha.

The conventional wisdom around such things is that, when we become parents, we either lose our political fervor, or grow up and become more sensible, depending on your perspective. But it's not true. I think there are always a certain number of people engaged in radical politics who aren't in it for the long haul, who leave when they have kids, or get older, or get rich, or get a new sweetheart. There is also a shocking lack of support for parents and families within radical circles (at least the ones I'm familiar with) which makes it hard for us to stay visibly engaged. Maybe this part at least will change, I sure hope so, because a monogenerational movement that doesn't incorporate families, parents, kids, and elders is bound to fail.

To step back from political work in order to avoid taking the risk of being ripped away from my family and life if things get that bad, is to concede defeat, is to cease working for the world I want to live in, the world I want my child to be able to live in. The world we've got now quite frankly sucks. I cry every day. Every fucking day brings another tragedy, and what really stands out and is different about the Asian tsunami is that it wasn't caused by humans. War is everywhere, and capitalism has most everyone under its boot. Even those of us who are not hungry and who have a roof over our heads, our lives are controlled by money, and the fear of the consequences of not having enough guides our choices. The endless scramble for money makes it hard to live lives worth living, hard to remember what's really important. The natural world, the wild diversity of this planet is destroyed for money. The commons and communities are destroyed for money. The water we all need, the air we all breathe, are destroyed for money. Stepping back from the struggle to change that would be telling my daughter, this is okay, that this life, this world, is acceptable. And it isn't, it just is not acceptable at all.

So what can I do? How can I prepare for the worst case scenario? And all I can think of, the only way I can prepare (or the most important way I guess...) is to love Natasha the best I can, every single day. If the wrath of the state ever comes down upon our heads, or if

natural disaster strikes, if I am swept away by a wave of water or a wave of repression, I want there to be no regrets. I never want to be unable to hold Natasha in my arms and think, I could have loved her better, I could have been a better mother. I never want her to be without me and wonder if I loved her, if I would have chosen to leave her. I'm not sure anyone can ever really live a life with no regrets. But I can avoid obvious mistakes, I can be present in the moments I have with my child and treasure them, and treasure her, make amends when I fuck up, and fight for a world worth living in, and hope to look back on these fearful musings with fond affection and relief from a better world someday.



Okay, look, I changed my mind. *I fucked up, too.* Check it out...

Art as culture. Also, war is wrong. They're buzzwords.

They're fodder for discussions spent around scarred kitchen tables, words said while bottles click against our teeth. Fodder inserted between appropriately awestruck listenings of the new hardcore flavor-of-the-month's 9" record. The record's shaped like a gasmask, a severed head on a stick, a mound of spent carbine shells. The record's shaped like a kid's hand that's been grafted and fused together: extensive napalm scarring. The band is tight and pissed as fuck, right? They are *pissed*, they are some tough boys; their songs average eighty seconds in length and the band sounds like an electric screwdriver going crazy in a tin shed. The band hails from, say, Oakland via the Midwest, and consists of four kids with glasses and neckbeards. Not one of them has ever held a weapon more serious than a carving knife in their lives. Rest assured, not one of them has ever heard the distant cough from a mortar firing from a half-mile out, the *zzzzip* of the shell growing closer. Not one of them has ever smelled cordite or gunsmoke or seen a severed finger laying in the dust. Not one of them has ever been blinded by muzzleflash or touched the ring of punched-in cement a .323 round makes in a concrete wall and then imagined what happens when that same bullet goes through a body.

But these are the same kids that put images of machineguns and dead bodies and bullet casings on the front cover of that hot piece of 9" vinyl. Let's say, on the cover: a limp hand coming from the lower left-hand corner. Death implied. Also: blood spatters in bright Pantone Red. *Bruuutal*.

And commonplace. The now-common face of various factions of hardcore.

Art as connection?

That's bullshit. *It's marketing.*

If anyone asked these four kids (or the guy who put out the record, or the multitude of people who distribute the record) about the blood spatters, the stilled hand, the mushroom cloud, the silhouetted AK-47 that serves as a vital part of their logo, they might tell us something to the effect that using their album cover to document the horrors of war goes a long way towards *waking people up* towards the horrors of war. I don't buy it.

Art as communication?

Bullshit again.

We know how to use PhotoShop and we know that distilled images of war are just sexy as fuck: it's quintessential Americana and the wild, wild west all over again. Miss Kitty, pass me a handgrenade.

I wholeheartedly doubt the integrity and sincerity of bands that utilize images of war on their merchandise, their records; bands that take these images wholly out of context, bands that commodify death, bands that cop out.

What they *really* mean is: we'll use art as a selling point. Death as a selling point. Murder as a selling point. Move those units. Intentional or not, that's the undercurrent. That's the implication.

Take a look at your record collection. Tally the weapon-count, the body-count, the blood and bones. Tally this against the lyrics that *decry* weaponry, corpses, war, in anything beyond the vaguest terms. Or let me put it this way:

Q: What does hardcore and the White House have in common?

A: They're both romanticizing murder, death, and war.

And I don't buy for an instant that tons of bands (*and labels and distros and 'zines*) use co-opted images of massacre and murder in an effort to denote the *wrongness* of it. Again, bullshit. You put an image of a corpse on your record, people know where to go with it. They know what to think, they know the genre, they have an idea of the band's sound. The image goes a long way towards informing people if they want to lay money down for it. If you're going to put an image that numbs, romanticizes, and cashes in on the cost of war on your album, you'd better make goddamn sure you give me a fucking reason as to why you did it.

And people that use the same images and put them on shirts? A purely visual medium that simply turns the image into something akin to a band photo? Don't even get me started.

And here's where we get down to it: here's where we run up against the same old argument of "consumer-activism." If I don't like the schtick a band's putting out, I don't have to buy the merch, right? If I don't think people should use images of cops beating the piss out of people on their record cover, or Marines running through sand with their rifles drawn to be put in an ad for a fucking *hardcore band* in *HeartattaCk*, I don't have to lay my money down for it. Okay, that's fine. I understand that line of thinking.

But again, let me say: bullshit. Cop-out.

That's too easy.

Consumer-activism, that argument, dictates much of the decisions I make in the straight world. The world of Support Our Troops bumper stickers and red, white and blue Doritos and the unspoken mantra I hear every time I step out my front door: *America, ra ra ra. America, love it or leave it.* So yeah, I distance myself as far away from that as I can. I don't buy in. I don't laugh at the punchlines of the jokes. I don't put money down on the counter whenever possible.

But don't you dare tell me that consumer-activism, the argument of buy it or don't buy it, is my only option when it comes to punk rock. Don't tell me that. Don't tell me that we've built all of this up just to simply remain producers of records and consumers of records. Just to remain unapproachable to each other. Just to remain this fucking dumb.

I want more from punk. I *expect* more. If this thing was just one big record-swap, I'd be on the first train to the land of the 24-hour classical radio station. What I mean is: if this was just about music, exclusively, I'd have beat feet a long time ago.

So here we go. Ads in the last issue of *HeartattaCk*:

—The Residents: "Street punk. *Atom Bomb 7*" out now! 4 songs of raging Texas hardcore." An image of four infantrymen wearing gasmasks and carrying submachineguns.

—Crime Desire: *We Hate All Life 12*". "Debut 12" of blistering skronk punk ultracore." Features a man's torso minus a head; tendrils of blood run down from the corpse's neck and form the band's logo on his chest. Released on Life's A Rape Vinyl.

—Sedition Records: A drawing: a partial image of a gasmask on a stake. See, here's the part. Here's the hypocrisy: I *drew* that. I designed that for Tom, the guy that runs Sedition. A gasmask on a stake: implied violence? Implied murder? Horror? Yeah. Tom's not a bad guy at all, Sedition is not a label that peddles things like that, that co-opts it intentionally as far as I know, but there we are regardless. I did it. I thought it looked good; I didn't think of the implications, of what I was inadvertently cashing in on.

Bruuutal. We don't do it on purpose, probably, but we *do* it. We numb down, we turn things into marketable images. Like I said, I've done it myself. And like I said, I've changed my mind.

—RevHQ.com: Eight albums advertised, one of them a CD by a band called Terror. The album's called *One With The Underdogs* and features a man bound and gagged and executed: big blood spatters on the wall behind his head.

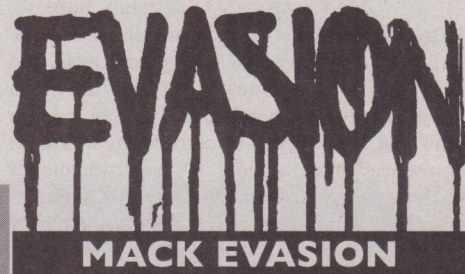
These are just the images that I can make out. Check out *this* issue, see what you see. Try to notice these things, try to notice how we gloss over them. How we notice *design* more than the actual image itself, its cost and implications. I'm probably not making a lot of friends with this column, but I think I can afford to name names because I'm one of them. And I changed my mind. That what I mean when I say screw consumer-activism when it comes to punk: if we need to name names, okay, we should. If we can learn from each other, we should do it. I'm not immune to fucking up, obviously. If we

need to write letters to each other, good. If we need to talk it out, we should. If we need to talk shit, okay. We have the ability to remain approachable if we want to. We have the ability to talk to each other. We can learn, grow. We have the option of thinking it through and saying I changed my mind.

ENDNOTES: Drop me a line if you want; tell me what you think. Tell me why it's okay. Tell me how much of a hypocrite I am. Tell me not to worry about it. I'll listen.

Inspiration: "Half-tone", from CONTRA's *Boys Club Anthems* LP. Complete with liner notes.

Avow #19 out now. Tour issue. \$2 ppd. to Keith Rosson/1631 NW Everett #100/Portland, OR 97209; keithrosson@hotmail.com



Disclaimer: The following is a work of totally made up fiction, for information purposes only. No crimes were committed in the making of this column, and any likeness contained herein to crimes of past or present are purely coincidental. Law enforcement can now drop their weapons and step away from the page.

Holidays: A Lightning Round

The holidays. I decorate my house. I get Christmas compilations at Starbucks. I hang my stocking and try really hard to be nice to everyone, even the batty post office clerks. Though the hard facts of my holidays are something else. A lack of glamour and poise, self destructive isolation, neglecting of my potential, and so on. Whatever my parents think I'm doing when I fail to come home each year, well it can't be as sad as this.... A brief 4-year history of my holiday season.

Christmas 2001: Christmas was an old friend; it was the family hosting me that was the stranger. Strangest thing: meeting a girl at the Zegota show, and spending Christmas on her couch. Hello Chicago. Walked to the abandoned drawbridge operator's box, for which an anonymous donor had mailed me the key. Amazing. A totally livable home in Chicago's financial district. Next day snuck on a Greyhound at a truck stop for free ride to Minneapolis, which was easier than I'd thought.

New Years Eve 2001: Downtown Minneapolis. Walked around the big hotel, looking for parties. Went home, drank coffee, and wrote a lot. Midnight as an afterthought.

Christmas 2002: I make a big deal about never having a watch, then spend large swaths of time elbowing my friends to "go ask that guy what time it is." I make a big deal about not having a calendar, then spend untold chunks of them asking people what day it is. Calendars.... That year we made our own. Christmas day, December 22nd, 2002. Five people and a tree. I humbly accept award for "Best Present." I thought my stack of

photocopied gift certificates to the chain clothing store was a sharp idea. Additionally, I accept "Best Act of Vegan Justice" for throwing Elsie's "I'd Rather Be Fishing" hat out the second story window. Where are they now? Elsie became a trendy anarchist. Treach sold out. Stella works produce at my favorite Whole Foods, and says PA code for shoplifter is "Cashier 99." Ruby lives in San Diego, with her new boyfriend, and just last week came to pick up the last of her stuff. And I'm still here, and still nervous, wondering if I should have kept my prints off those gift certificates.

New Years Eve 2002: When I didn't answer my phone, she drove an hour and a half to my front door. Not behavior typical of a person you met on the street, lied about your name and life story to for fleeting self-amusement, then with whom you keep the whole facade going for over a year until coming clean in a letter. I still feel bad. She just thought it was funny. And now we were spending New Years Eve together. A woman of cred, as former chef aboard the Sea Shepard. Cred, and also clout, taking me to a party attended by members of some band on MTV I've never heard of, and members of some other band on MTV I've never heard of. Stood around a lot and looked at my feet.

Christmas 2003: Christmas night, and there I am—bleeding all over the emergency room floor. San Diego had played crueler tricks, but none as embarrassing. Crossed threshold of amount of blood one can lose and still laugh about it.

New Years Even 2003: "Straight Edge means I have no plans."

Christmas 2004: Woke up in an apartment, American's outnumbered by citizens of Sweden 3-2. Having four Border's employees escort me off the premises in the days previous had pretty much scared me from going out of the house for awhile. Drank coffee and opened presents. Jake spent day shooting cars with an air rifle. I liked his idea better.

New Years Eve 2004: The suffering really started the day before. The ingredients were like those of a magical weekend of bliss and merriment—only opposite. Spending lots of money. A carnivorous dinner date with a mohawk. My least favorite city. Oh the heavens hath no greater sting than Portland. The calendar page turned to the 31st, and I swiftly tallied the score on my life: Nowhere near home, slumped over in a Greyhound station, my New Years plan and it's two backups dead in the water, conceding defeat and readying to buy a ticket to backup plans #'s 4 & 5 on the last bus of the night, and hearing the words "sold out." I wasn't laughing. Yes, I was through with Greyhound, probably forever, the last Amtrak had left, and hitchhiking in Portland... well if you'd tried it, you'd know. The 20th century phenomenon of "shoulders" had yet to catch on. Boldly facing a 36-degree night on the streets, I folded in the only way I knew how—a crude scam, invented on the spot, scoring me a seat on the "sold out" Greyhound. I won't give away details, but I thought it was pretty clever. There was no way I was spending my day on a Greyhound, so I routed my ticket through Klamath Falls, to get an Amtrak to Sacramento, and a night near the bottom of my "New Years Plans" list. By the time I arrived in Klamath Falls, it almost

started being fun—rolling through the mountains, watching snow fall, a night with a good friend before me. Off the bus and into the Amtrak station—then total despair. Train delayed 7 hours. Voiding all plans for spending midnight anywhere but Klamath Falls. The snow fell harder. Toes turned blue. Streets turned a darker shade of bleak. Experienced religious doomsday groups were calling this night the end of time itself. I never thought my New Years would look like this. I stared down Main Street, the town as my nemesis. New Years in a small town for the non-drinker. There's not much to say. I had but one option. I went to the Christian Community Center. It wasn't a party in Sacramento, but at least it was a party. Dear 2004, you've brought me to a Christian New Years party, and I never thought your parting wave would be so cruel. A crowd 200 deep. An hour in the corner with my coffee surveying the room, I'd tallied exactly one punk. Christian perhaps, but it was a night to take what you can get. Then she sat next to me! "What are you writing?" Umm... I'd never needed a friend quite this bad, and here she was. So it was on this note 2004 bid me goodbye—a snowy mountain town and a room of Christians, cheering at midnight with a new friend. And if the doomsday groups were right, well it was a pretty good way to go out...

Play list 2004: Funeral Diner. Heaven Shall Burn. Himsa. Purified In Blood. Foeknowledge. Purification. Parallax. Ruhaeda. Abnegation - demo. Uranus - discography CD. Honeywell - first 7". Into Another - The Unreleased LP. The *Star Trek* sound of doors opening between Amtrak cars. (I rode a lot of Amtrak last year...)

Advanced Crime Tip: Credit card fraud. I might say I'm open to it. To the possibility of a narrow window of acceptability. Of a victimless use of a corporation's dumpster credit card info. I'd never do it, but do run down the theoretical details in my head each time I find discards of finance records and invoices in big business' trash. And each time, hit the same brick wall: Where to have the merch sent. Clever ideas were in short supply, until the An Albatross show, when a kid shared with me his hacking exploits, and solution to the above problem. An empty "for sale" house is first identified. On the day of arrival for the illicit parcel, an accomplice drops him off, with a lawnmower. He then pushes the lawnmower in circles around the yard, cementing his "home owner" facade. When Fed Ex arrives, he signs for the package, and recedes to the netherworld a richer man! Awesome!

x Retraction x: Error in previous column promoting a resurgence of the vegan straight edge scene in hardcore. My celebration of the few newer bands releasing a 7" here and there were premature. Portions of the column were written up to a year ago. In the interim, something happened. I met a kid or two from these bands. No names will be mentioned, but my take is this: All flash no substance. Beware the scenester who comes from nowhere with big words and no activist background, with a lot of militant T-shirts and nothing to back it up. Beware the scene climbers and false prophets. If you're not rolling your eyes, you're not paying attention. May the movement remain forever in the hands

of those who know vegan sXe has nothing to do with hardcore xxx.

Evasion Book Club: Confessions Of A Master Jewel Thief (Mason): Truly one of our greatest low-tech crime pieces. One very brilliant and undetectable "surreptitious entry" technique that remains relevant to this day. Grappling hook + gloves = cash money, and an inspiration to all who aspire to great things. Art Of Deception (Mitnick): How-to book on social engineering. That is, use of false pretexts to illicit valuable information from, or physical access to, corporate targets. Largest bank heist in history was done over the phone.

'Zine Review: What a brilliant idea. After my scattered written endorsements of stealing useable trash, someone began stealing mine. I wake up the other day, walk outside, and there it is, taped to my door: a 'zine called *Evasion Exposed: The Crimethinc Author Through His Trash*. Fifty pages of my trash, commentary on my trash, and transcripts of prank phone calls to my house. My life reached a new level of absurdity, and the world has a dossier on some guy who never thought his Amtrak tickets and old address book would find a public audience. Half size, photocopied, no price listed, by "Anonymous". Address withheld because no one cares to read my undelivered love letters.

Justice Denied: Several activists are facing serious legal trouble. The "SHAC 7" are charged with Animal Enterprise Terrorism, a frightening catch-all term for interference with animal exploitation industries in ways deemed threatening by the FBI. The most vocal and high profile in the Stop Huntington Animal Cruelty campaign to close animal testing lab Huntington Life Sciences are in the hot seat. Combat this war on dissent now or you're next. Help is needed for their legal defense. Find out what you can do at shac.com or donate to SHAC 7 c/o NJARA/ PO Box 174/Englishtown, NJ 07726. Josh Demmitt, the activist mentioned last column facing 5 years for rescuing animals and setting fires at a BYU agricultural lab in Provo, UT has a defense committee up: Josh Demmitt Support Fund/PO Box 3372/Anaheim, CA 92803-3372. Withhold money from scene climbings bands talking "vegan revolution," and support those who make it happen.

— Mack

Evasion - Book II coming soon. *Evasion*/245-M Mt Herman Rd. PMB #124/Scotts Valley CA 95066; xevasionx.com or if you must evansion@crimethinc.com

GENERAL INFORMATION AND MAINTENANCE



by jordan jackson

The Price Is Right And Tour Van Maintenance

So, it's winter here in Texas, and though it is pretty hit or miss, it can get pretty cold. Last week it snowed and today the high was sixty-five degrees. It's fucking maddening and I'm sure I would be pulled into a constant flu if it weren't for Emergen-C. What's worse is that my van, Dottie, has been ailing. She's an '82 Dodge Ram and I think the cold weather has given her bronchitis.

I picked up Dottie from an auction at the surplus warehouse at work over a year ago. I was taking perfectly good tables and chairs over to the warehouse to be sold or scrapped when I saw her. The school throws out tons of great merchandise. Tables, audio equipment, bicycles, computers, lighting, and (most importantly) work vans are auctioned or thrown out for new models. Apparently, tuition, fees, and taxes go toward keeping up with the Jones'. On the bright side a bunch of rich asshole kids really knocked the price down on my new van.

There was a piece of paper in the window of the van that listed all components and their state at the time the van was retired. Dottie was decorated with "fair" and "poor," but she definitely showed promise. With only thirteen thousand (that's right thirteen thousand!) miles I figured the engine was hardly broken in. I guessed that she served as a grounds van from the grass stains striped down each side.

I didn't have much money at the time, so I convinced my boss to split the silent bid. I labored over the offer the morning of the auction and came up with three hundred twelve dollars and sixty-two cents. An even three hundred wouldn't win for sure. I have watched too many episodes of *The Price Is Right* with my grandfather to dismiss the three-o-one bid. I also had to be aware that Bob Barker's influence would spark other nickel and dimers to bid three-o-two, three-o-six, and so forth.

My boss looked at it as an investment. We would do some minimal repairs and take an ad out in the *Thrifty Nickel* to sell Dottie. We actually showed her to a couple people. And, I almost pushed a hippie out onto the highway as he sadistically punched the gas and explained to me that he needed a van to sell T-shirts at concert parking lots. I don't remember what I said when he asked me if I liked Phish, but I'm sure I would be ashamed if it were repeated back to me. According to my boss' timetable, within the year we would sell our chain of used car lots, affording us the time to give back to the community by selling our proven auction techniques to the late-night TV audience.

I didn't really see it that way. I banked on the fact that no one in the North Texas area was interested in a busted looking work van, and as it turns out I was right. As my boss started to realize some of the mechanical problems that Dottie had he quickly wanted to withdraw from the endeavor.

It's true she wasn't in the greatest shape with the overheating and dropping out of third gear leaving a group of my friends and I stranded on I-35 and missing a show, but I knew she was trying. The more she stretched her legs, the better she ran. The more I drove her, the longer she would hold on before slipping gears. My interest in Dottie, it seemed, was enough to give her a reason to live. I think machines need logotherapy more than they lead on, most failure being just a cry for attention or a warm wrench.

Again, I didn't have any money to buy my boss out, so I agreed to pour a foundation with him in exchange for Dottie's title. If you have done this before, you know that I got the short end of the stick on that deal, but my love for Dottie superseded the back pain I would endure for a week after digging and shoveling gravel in the

rain.

After a new water pump, thermostat, sparkplugs, carburetor, belts, re-built transmission, left front tire, and Bruce Springsteen rearview ornament she's an ass kicker again. She even got some gifts in kind, like the utility shelves the school didn't want, a back seat a guy got from another auction and didn't want, and a ladder rack from my girlfriend's stepdad. Also, I splurged on a CD player and speakers to drown out noises I couldn't fix yet.

This is what maintenance is about. It is not *Trading Spaces* or *Pimp My Ride*. It's restoring something that has been cast aside to its original condition to avoid the cost replacement. If everyone held on to their cars a couple more years and refused the urge to give in to car commercial bombardment, a few less cars would be built every year. Maintenance in effect is anti-consumerism.

By the time you read this I assume some of you will be penciling dates on a calendar, cold-calling clubs and houses, and getting merch together. All the while, your van sits in the driveway neglected and expected to haul twice its gross weight around the country. So, before your van-overheats in Colorado, I would suggest going over a few things.

1) This is kind of a no-brainer, but change the oil. You can take it to a shop and get it done, but it is rare that they actually check all of the components on your vehicle that their advertisement says. Not to mention, the possibility that the hung over guy in the pit didn't tighten your drain plug or oil filter.

So, to change the oil you will need...

—a crescent wrench (A good set of wrenches will keep you from rounding the drain plug, but if you don't have the scratch an adjustable crescent serves as a good all purpose.)

—a drain pan

—a funnel

—five quarts of oil (Most of the time.

If you are unsure how many quarts your car takes, check the owner's manual. Too much oil is bad!)

—an oil filter

—an old belt

Before you start you will need to drive the van around to warm up the oil. This will suspend more of the grime in the engine in the oil you are taking out. Then, get underneath your van and find the drain plug. It will probably be roughly in between the front tires and toward the back of the engine. Do not confuse it with a transmission fluid drain plug, if your van is so equipped. The transmission pan will be further back. When you remove it the fluid should be black not red.

Now, put the drain pan underneath the plug and use the crescent wrench to loosen it. Go slowly and let some of the oil drain out before you take the plug completely out. When the plug is completely out you have to be ready to move the drain pan to catch it.

After that has slowed to a drip you need to exchange the old oil filter for a new one. When you buy the filter just tell the guy at Auto Squat what kind of vehicle you have and he will give you the new one. Then, get underneath your car holding the new one and try to make a match. (It looks like some kind of nondescript canister).

When you find it use the old belt to take it off. Slide the belt around the filter upside down, feed it through the buckle and cinch. The belt should grab the filter and start to loosen it. In theory, you are supposed to be able to take these off by hand, but they get kinda frozen on after three, four, or ten thousand miles. Also, they make a wrench designed to take it off instead of an old belt, but the belt works so fuck it. After you get it off just screw the next one on and tighten it as much as you can by hand.

Next, put the drain plug back in place and fill the engine with new oil. You would normally use 10W-30 oil, but in colder areas the 5W-30 will work a little better. The oil should go into a cap on top of the engine. Sometimes, they put a gooseneck from the engine closer to the hood to make it more accessible. When you are done you will need to put the old oil in the drain pan into the oil bottles you just emptied to be taken to a recycling center. Don't throw the old oil in the trash, or over the back fence like my Dad did when I was little. And, to be on the safe side check the oil dipstick before driving very far. There are two marks, one that says "add" and one that says "full". You are shooting for "full."

2) Check the transmission fluid. Driving with low transmission fluid will eventually kill the transmission, which is probably being overloaded by gear and sweaty people anyway. Check it before you go out and maybe once again after any serious strain like mountains.

Before you check it drive the van around for 15 minutes to get to operating temperature. Then park the van on a level surface and put the parking brake on leaving the engine running. Shift through all of the gears and then put it in P (for park).

Now, pop the hood and find the transmission fluid dipstick. It looks like the oil dipstick, but it is usually going to be about twice as long. And, like the oil dipstick it will be marked with "add" and "full." Again, "full" is more desirable than "add." If you do need to add fluid, ask the guy at Auto Schmuck what kind of fluid your van takes and add into the dipstick tube in small increments checking often. You don't want to overfill the transmission.

3) Check the engine coolant. Do this strictly while the engine is cold if you value the consistency and shape of your skin. The radiator is the rectangular box behind the grill and the cap is normally the first shiny thing you will see when you open the hood. To check just unscrew the cap and look for green. If you don't see it you will need to top it off. As a warning, cats really like to drink engine coolant, so be careful.

4) Check tire pressure. This is pretty simple. Just use a tire pressure gauge and make sure the pressure is the same as the max amount printed on the sidewall of your tire. Don't overlook this, and go ahead and check it every time you get gas. Low tire pressure can kill gas mileage, and cause blowouts otherwise known as show cancellers.

That's pretty much it, or all I would expect anyone to do. If you are interested in a more thorough checklist pick up a *Chilton's Manual* for your vehicle. (No, I do not work for the Chilton Book Co.) You can usually find them at used bookstores. They are a pretty good guide, though sometimes they can be a little hard to

follow and not really a good bedtime read.

I still would like this column to turn into and question and advice transaction because of my inability to come up endless chores for you to do. So, email at jordan@whipandfurs.com with maintenance horror stories. I will e-mail my recommendations directly to you, so you don't have to wait four months for the response to be printed. Maintenance is time travel.



ravilution

commodity. Examples of co-opting and theft that I used were rock and ska (created by Blacks), the Mohawk hairstyle (stolen from the Mohican Nation), the chain wallet (worn by Latinos who wore zoot suits), the term "rudeboy" (from the Caribbean), and the Hare Krishna trend (from South Asia). Other examples brought to my attention of commodification in the scene: whites with dreadlocks, kids using urban slang and fashion, tattoos of Asian characters and tribal art, and people who wear religious/cultural art on their clothing or print them on record covers. When people in the scene say that punk is *their* culture and that it's okay to steal and appropriate, they are teaching each new generation of white kids that enter the scene that it's completely okay to be culturally abusive and disrespectful. This is no different from "mainstream" whites who buy henna at malls or wear a Cleveland Indians cap. My main point was and is that the mostly white hardcore scene has no right to claim that punk is his/her culture and that this culture is being "stolen" or "raped" *when counterculture whites themselves are playing the role of cultural thief*. Is it not hypocritical when hardcore thieves are reducing cultures that have existed for hundreds to thousands of years into something "cool" and fashionable and then claiming it exclusively for themselves? Is it not hypocritical when those in punk don't bother to fully research the history or meaning behind the culture that they steal? Just because the appropriation is taking place in the context of a DIY music scene as opposed to in the "mainstream" doesn't make such people less guilty either—culture theft is culture theft and racism is racism, regardless if the thief is a self proclaimed counterculture white or a "mainstream" white. Those punks that are most insistent on portraying themselves as being victims of having their "cultural heritage"* destroyed should instead try admitting and recognizing that they have commodified cultures created by people of color into the hardcore music

Part II: White Counterculture's Role In Cultural Theft And Appropriation
"The vibe still exists to destroy the molesters of my heritage."—Jeru the Damaja, *Jungle Music*

Part I (printed in the last issue of HaC) I talked about how white DIY punk steals culture and turns it into a fashionable

scene. It'd be wiser on their part to learn to respect those peoples who they stole from instead of taking a narcissistic and arrogant approach where they act like they singled handedly created everything without any outside influence. (Sounds a lot like Eurocentric historians, huh?)

After writing the last issue I realized another problem that punks of color face in the scene. When white punks demand that we conform to their made-up cultural identity and stop honoring our own ancestral heritage they're essentially telling us to become white just like them. In their quest to differentiate themselves from the "mainstream" they fail to see just how they are mimicking "mainstream" whites on two different fronts. One, by telling us to conform to their made up ways and disregarding other aspects of our own personal identities for the sake of hardcore. Or, two, disrespecting people around the world by stealing and co-opting our cultures, turning it into something fashionable, and then acting like they created it on their own. People who take either of these stances should not be viewed as allies and should be called out on cultural superiority complex and educated at every chance.

Part II of this column will focus on how people are defending their cultures from attack. Since this is a hardcore 'zine, the points I'll discuss will be aimed at those in the scene who casually draw parallels between human rights abuses (in this case cultures being attacked & people who are *forced* to defend themselves) and their own personal involvement in hardcore (voluntary participation in music scene done for recreational/enjoyment purposes where *no form of defense is required*). The objective here is to show why those punks are not only inaccurate but are being very disrespectful to those who actually are victimized. This column is *not* directed at people who are involved in hardcore simply because they love the music. If you're someone into punk because you enjoy going to shows or listening to records, you acknowledge the historical factors that influenced hardcore, and you're willing to treat cultures with respect—then this column is not intended for you. If on the other hand you believe that your participation in DIY music or the fashion you wear is grounds for claiming oppression and you believe that hardcore is indeed not a music scene but instead a culture that is being "raped" or "stolen" by mainstream forces then you should read this and then decide if your self proclaimed victim/martyr status is justified.

Some Examples Of Cultural Defense:

1) *Educating The Masses:* This is one of the easiest ways to defend a culture under attack. Talking to people both within and outside the community under attack, talking to the press, being interviewed on the news, printing literature and giving it out to people who may unaware of a culture's plight, creating documentaries and screening them, etc.

2) *Forming Organizations, Watchdog Groups, And Alliances:* Whenever a group of people are threatened and people decide to organize to confront their enemy a tactic history has proven successful is that of creating alliances with people outside a community/regional area/organization. There are plenty examples of solidarity being shown by different groups. When

Muslim Americans were being imprisoned at an alarming rate after 9/11 Japanese Americans who were placed in internment camps during World War II showed solidarity by marching and protesting side by side with Muslims. When a pan-Native American religious ceremony was held on a reservation to draw attention to their fight against the US government, Tibetan Buddhists participated as a way to show they stood in solidarity with them. An organization by the name of Cultural Survival, though based in the US, educates the public about cultures that are under attack in every continent. There are plenty of examples of solidarity and alliances being formed all over the world. The whole purpose of this is to fulfill the expression that there's *strength in numbers*. This is an important concept to emphasize because people who are in desperate situations must recruit as much support as possible in the long run.

3) *Protesting The Enemy - Writing Letters, Sit-Ins, Economic Boycotts, And Lawsuits:* Two or three years ago clothing store Abercrombie & Fitch released shirts printed with racist Asian images and slogans. In response Asian American groups mobilized and protested in front of A&F stores in addition to calling, emailing, and writing letters. Immediately all shirts were pulled off. Just months after 9/11, video game company Eidos released *Hitman 2*, a product sold in stores in which one of the objectives was to enter a sacred temple and kill Sikhs and Dalits. Sikh watchdog and civil rights groups in the US launched a campaign to pressure stores who carried this game to discontinue selling it through an online petition. Because of the actions of a few hundred (maybe even less than that!) Sikhs and supporters not only successfully convinced stores to stop carrying this game Eidos publicly apologized and removed the racist scenes from their games. And in my final example in Sweden, IKEA attempted to market the image of Buddha on toilet seats. People from India who regard Buddha as important part of their cultural history flooded IKEA with angry mail pointing out the offensiveness of this product causing IKEA to discontinue sale of this product.

Another method is taking the very people who are disrespecting culture to court. All over the US injunctions are filed in courts by indigenous Nations who are trying to protect cultural artifacts and land from mining and development companies or intruding archaeological digs. In another court case Muslim group CAIR sued Congressman Ballenger of NC for defamation. Rep. Ballenger had stated that this same Muslim civil rights organization was "the fund-raising arm of Hezbollah."

4) *Direct Action And Violence:* This is pretty self explanatory. Examples of this are the EZLN/Mayans rising up with arms to defend themselves against the Mexican government, Palestinians fighting Israeli occupation, guerilla warfare fought in rainforests against military intrusion, aboriginals in Australia rioting against police brutality, and the list goes on.

How Counterculture Whites Defend Their Music Scene:

Punk is deliberately secretive for the sole purpose of keeping it small and exclusive. In past columns from several years ago I was very

critical of this exclusivity—but now my opinion is the exact opposite. I have no problem with hardcore music being secretive or exclusive solely because there is no evidence that a very small group of people who are involved in a music scene for fun are being oppressed (regardless of how often they want to make this claim).

If we are to believe the logic of certain people who have said that punk is a culture that is raped and stolen then let me ask this: Do you deal with a rapist or a thief by pressing records? Booking shows? Going on tour with your band? Attending hardcore fests? Talking about it with your friends in the seclusion of a show venue or in your home? No. If you don't want injustice to repeat over and over again, you *confront* the rapist or the thief, you let the enemy know that you plan to defend your culture by publicizing the issue, you get people on your side, you do what you can to *weaken* your enemy. If indeed mainstream forces were attacking DIY punks, those same DIY punks would not be quiet and only educating people inside their scene. They'd be recruiting all the political punk activists—the teachers, the organizers, the people who've marched and tabled literature, to pool their knowledge and skills and figure out how to apply their tactics to take on those who are raping and stealing from the hardcore scene. They'd complain to and *confront* the very people attacking them and demand to be treated with respect. They'd be passing out flyers in front of Hot Topic and Tower Records demanding people stop buying from these stores the same way people stand in front of stores passing out literature asking unaware consumers to boycott a certain product. They'd be devising plans to convince or force MTV to pull of all videos which commodified hardcore music. They'd be forming human chains and sit-ins and trying to shut down Green Day concerts the same way anti-racists blockade people from entering a venue where neo-Nazi bands perform at. They'd be going into high schools and teaching kids to tolerate and respect hardcore kids the same way Civil Rights educators having been pushing multicultural education curriculum and tolerance seminars in high schools and colleges. They'd be looking at cultural movements all over the world as models on what tactics to use to defend punk "culture."

Instead they stay somewhere safe and comfortable far away from their enemies with like-minded people where there is no chance of them being threatened. Instead of picketing in front of MTV headquarters they'd rather watch it in relaxation on their couch. Instead of launching an email campaign against Hot Topic they'd rather write letters to 'zines where no showdown will ever have to take place. Instead of trying to publicly embarrass a concert venue which rips off kids with high ticket prices they'd rather go to a DIY show to socialize and rock out. What a tough-sounding life these privileged white guys must lead! As I said earlier punk has voluntarily chosen to stay isolated and small. The concept of strength in numbers is *completely unnecessary*. If it was necessary then those people who say their culture is under attack would be contacting groups like Amnesty International or Cultural Survival asking that they cover the plight of the oppressed DIY punk. Since the response from privileged punks to corporate attack is to do something fun

(creating or buying music) and requires *no discomfort at all*, I fail to see how this is any way, shape, or form is comparable to a *struggle*. And since there is no struggle involved in this I also fail to see why we should feel sorry a white punk who says his culture is being "raped" the same we should actually be doing something for cultures that are being destroyed by governments and corporations all over the world. It all sounds ridiculous but for whatever reason those in punk who are activists and/or those who don't buy this type of logic remain completely quiet whenever such claims and comparisons are made. So my question to the hardcore kids who believe that punk is just a music scene and that no one is being attacked—why do you stay silent when people make such claims?? Why is it on the Ebullition email list when an individual stated he was tired of punk "culture" being raped by corporations not one single person called him out and told him that this was an inappropriate comment? No one pointed out that rape victims do not choose to be raped and that rape is a traumatic experience. Those in punk on the other hand make the choice to join because it's something that's fun—if it was comparable to rape who in their right mind would get involved with hardcore in the first place? If being involved in punk led to nightmares, sleeping with one eye open, and seeking counseling (what rape victims deal with) why then are there so many people that stick with hardcore as they age? People talk about how they love punk and how it saved their life but who says that about rape? Why is it when people compare a DIY activity, like pressing records, to something like cultural extermination no one points out to the self proclaimed victim that he/she is saying this in comfort and is not willing to risk his/her life or go to jail for their hobby (nor do they *have* to) while people *confronting* cultural genocide are more than willing to do so because they *have* to?

If you're involved with hardcore out of love just admit that, have as much fun as possible, enjoy the music, and leave it at that. There is no justification in people portraying themselves as victims because of their own participation in a music scene. These same people should also learn to stop disrespecting cultures that actually are being stolen, destroyed, and oppressed—where people are forced to take drastic measures to defend themselves. Either be punk and enjoy your life and leave it at that or better yet, take it a step further and learn about actual cultures that are being destroyed and use your privilege to do something to help them out. And for the people that agree with what I have said in this column—please speak out every time someone tries to draw a delusional parallel between a serious social issue and their own personal DIY punk hobby.

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* As I said in my last column no one chooses their heritage but you get to choose to participate or not participate in hardcore. Anyone who thinks punk is part of their cultural heritage should look up both words in the dictionary.

—Educate yourself on cultures that actually are being attacked around the globe and need outside support: survival-international.org, culturalsurvival.org, amnesty.org, and

tolerance.org.

—Donate money to tsunami victims! International Federation of the Red Cross at ifrc.org, Oxfam at oxfam.org, and UNICEF at unicef.org



Some Parties, 2004.

"I don't like parties—they avoid the truth." It's embarrassing how much I loved that line through my teen and collegiate years. I'd avoid the typical parties and instead bask in the warm glow of some lonely, martyred self-righteousness. Skateboarding alone or reading European novels I didn't really understand. Typical stuff. I don't really regret the time hoarded. But now I'm absolutely convinced that parties *are* the truth. 2005. The concrete proof of what we're doing instead. Instead of cleaning up the kitchen, instead of writing that letter, tuning up our bikes or, you know, smashing some hegemonic power structure. Mind you, I use the word "party" for pretty much any event outside of reading. And I expect better parties to light the fuse on a better world (1).

Which leads us nicely to fests. There was a fest (you know, the extended weekend of too-many-bands kind) here in Gainesville last month. The timing could not have been more awkward. That weekend was also Halloween (2), the 1st annual experimental film fest, and the 3rd annual comics symposium. All of which got swallowed up in the maw of the music fest. But that's America—an endless parade of entertainment and consumer choices. To complain about having so much to choose from is a bit, *well*, typical. Go or don't go, you know? Like most Americans, I tried maniacally to take it all in, thinking I could keep my dignity and wits.

The experimental film fest pretty much ruled and I only saw one of the 3 nights. Film after film of rad, DIY pieces. What it lacked in typical linear narrative it more than made up for in poetic imagery. During the intermission, I spoke with a Film professor (3) about *Ghost Dog* and modern ronin stories. The films were in the front room of the Ark (4) warehouse, where I live. The default events at the Ark are concerts, so a non-music event is usually a good time. A different crowd shows up and it's typically more low-key. Local crusty clown Coyote isn't going to show up for the films and want to fight all the "emo fags." So maybe I'm becoming a sellout for preferring to talk with professors lately rather than dealing with the road warrior punx. I can live with that.

Again, I recognize the tradeoff of living in such a space—the beer cans never get cleaned up fast enough here, mosquitoes swarm at night, and our plumbing has gone out *twice* in the past 4 months. Just as it's not unusual to wake up at any hour to the sound of a roommate's radio, a drunken conversation in the kitchen, or a parent or telemarketer calling. Or come home to a game

of 4-square or some sort of loud, guitar solo-ing contest. All of which can try the human spirit. But we get to have art shows and music in the front room. The wooden beams of the roof are actually kind of beautiful once Maren swept the dust away. There's a bike workshop Dan and I are reviving in the back courtyard. The garden is ready to be reseeded. I can pedal to the library or the dojo in 8 minutes, tops. You know, *live the life*.

I start most stories with such disclaimers and grounsings. It's as much shield as acknowledgment of the treacherous waters surrounding our neighborhoods. For the record, I choose to live in the Ark. Just as I'm glad the fest happens here. I did go to 2 of 3 nights of the fest (5). I got to see friends who live in other cities and our collective record store gets a life-saving infusion of sales. I like the frantic cooking on Saturday morning to make the brunch happen. Then the decompression hours later—sitting down with a plate of said food in the midday sun, smiling at all the new faces buzzing around. Small rituals can become annual events—articles of faith. The way that the holidays will bring at least a few old friends back to Gainesville and I'll stay up late or get up early to share food and hear their stories.

But back to the fest... there's always a few bands that I want to see at such gatherings. Whether for their songs, or to see what their shows are like now since they don't play at the Ark anymore. The consumptive spectacle itself gives a decent cultural barometer. But, seriously, next year, can you *not* start the show until after you let people in? Complaints about club security seem petty and obvious as complaining about your job. I'll take the price of admission—I got to interview Lance Hahn (6) while the hyped alt-country band (7) played their boozy anthems. Then, not 5 minutes after the interview, the 2 editors of a West Coast slick magazine ask if I wanted to run said interview in their magazine. "No. I do a 'zine by myself. It's going in there." It sounds obvious, but remember—your art and labor is in your hand. Yours to share, give away, sell, or waste.

The next day Aaron and I walked around Micanopy, bookshopping (8), talking and drinking coffee. In the good fall weather that makes any walk feel properly weighted. Aaron not-so-subtly asking me when the hell the library 'zine was going to come out. Self-imposed deadlines can lead to months of waiting. I'm patient, but I understand the anxiousness of others. Singular weekends become less important as I think more of a lifetime's worth of such chances. Parties come and go like birthdays. Some an effortless blessing, others so existentially crushing that the thought of another year seems like a Sinbad movie fest.

Like going to the party for the local arts paper the weekend after the fest. Sure there was a lot of predictable skater-style art on the wall, and like any party, I debated leaving about 5 different times. But I got to speak with Barry from the Civic Media Center about touring and activist burnout. Met someone who discussed the merits of yoga over martial arts. Who, without prompting, started demonstrating the kicks that eventually wreaked havoc on his lower back. Adjacent partygoers nervously walked away (9). I had free sushi, spinach pies, and merlot.

Listened to an older folk musician, who'd met John Fahey before, tell me that Fahey's guitar playing was "stiff." I like academic debates in books, but aesthetic arguments at parties are even richer. How could I argue?

These are the human interactions and debates I need when I leave my room. I leave the house to be proven wrong about my misanthropy (10). I put down my book to go out and see people I love laughing and not worrying so much for a small bit. The concept of peers (11) and obligation doesn't dissipate on the dance floor or as we raise toasts. I don't pretend it does, but I don't pass up such breaks anymore, either. All bookended by meandering bike rides under the cloudy, autumnal skies. May your familiar concessions be worth it, too.

Footnotes:

- 1) Parties are typically measured against the one in Tallahassee where my roommate Frank set a snooty college radio DJs shorts on fire.
- 2) Joe was going to revive his brutal Dr. Doom costume and I had to top last year's Mr. Peanut outfit. But was there a Halloween gathering? No, it was the last night of the fest. And everyone was "partied out." Weak.
- 3) College towns can be nightmares, no doubt, with their overriding tone of prodigal youth and excess. But in smaller towns it also means the knowledge base and cultural capital are way more diffuse. Like, how can I take the local hotshit English professor seriously when I've seen him pass out drunk while trying to analyze *Mr. Show*? And then snore louder than any human should.
- 4) ARK—FTW tattoos are now 6 deep and rising.
- 5) I didn't pay for any of it. The freegan defense is still valid in 2005. None of us have a spotless record, but that doesn't mean I eat at McDonald's and hang out with coked-up, white-jacketed DJs either.
- 6) I know there's some J Church haters out there. And the band admittedly has released more records than most people's entire collection. But recognize lines like: "Rock and roll is alright if you're white and you wanna be uptight."
- 7) Did you guess that I'm talking about Lucero? Well, they can get tiny, *tiny* props for having their 1st 7" on Landmark Records. I'll deal with Jawbreaker and the "Kiss The Bottle" cover next column.
- 8) Even though I work in a library, I do still buy things in good, used indie bookstores. Aaron got more African books and I picked up a Florida gardening book from the '50s for Elli and some mid-'80s comics journals that had good essays debating the *X-Men*'s popularity.
- 9) Freaking out the squares. A requisite part of any public social engagement, and proof that we're on the right path.
- 10) For the record, I'm still going to have to back prophets M.I.T.B. and their humans=gabrage ethos until a world court starts incarcerating Bush, Kissinger, Rumsfeld, and patriotic country song singers.
- 11) The concept of peers is equally tricky. Is it fellow *HeartattaCk* readers? Fellow Wayward volunteers? Other public librarians? Fools I went to high school with? Anyone who cares about modern literature and the possibilities of poetry? The lens makes me dizzy, pulling back into some crushing worldview whereby everyone's lonely

and scared and all that new ago hoo-ha. Worse still, the arguments wherein someone yells at you for not considering them *enough* of a peer. One of the many reasons why I spend so much time in my room.

Errata:

—Last column I mentioned the passing of Ian "Lynam" when I meant to say "Lyne." Apologies. —Mark's suggestion for my column wasn't "Old Nerd" it was "Ancient Nerd." Life is still harder for NPCs.

—Apologies, too, to anyone attending the last r3 show wherein I broke my strap, an A string, and mangled at least 2 sets of words. Viva amateur status.

Soundtrack: End Of The Century Party - discography CD; Wrangler Brutes - live and Zulu LP; Beat Buttons - live; Gerken's "country blues and non-blues dance music" tape; Q-factor - 7"; De La Soul - The Grind Date CD; The Body - live; Japanther - live; The Ex Turn 2xCD; Siren Cult - promo; Lightning Bolt - (Load 026) CD; The Blow - Poor Aim; Love Songs; Make Believe - CDep NOT the 7"; Nervous Systems -live; and my mom's soul 45s. Thanks, mom.

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I AM THE LAW

Scott Torquason

Post-Election Wrap Up

Um, not really much to be happy about with the November election. Except for Alan Keyes losing, but that wasn't really much of a surprise. I can't decide who I am most pissed at. There are so many options. The people I am the most disappointed in, though, and the punks and rebels who believe that Nader or Cobb would have made a better president than John Kerry and yet not only voted for Kerry but screamed and yelled at all of the Nader supporters for months that they were going to ruin things for Kerry and get Bush elected. You know what? You scared a bunch of suckers into voting for Kerry and it didn't do shit. He still lost. Bush still got reelected. Not only that, but you fucked things up for years to come.

It's like this: The Republicans have figured out how to win presidential elections. Their candidate is far to the right of the population at large, but instead of trying to throw up some middle of the road dude to pander to the center, they got a conservative nutcase who energizes the conservative base which in turn is able to convince the middle (where the majority of Americans are) that Bush's values are theirs. The Democrats, on the other hand, sent yet another candidate up there who just tried to figure out what the people in the middle want and then pander to them. Much of the "flip-flop" tag that Kerry got stuck with was bullshit, but that tag was at least partially a reaction to his constant pandering. I found his candidacy insulting. He is not a stupid man. Anyone else see the debates between him and the

Swiftboat dude from the early '70s? Where they were debating Vietnam? That was some good TV. But Kerry didn't really stand up for anything like he did in that debate. He was too afraid of offending someone. On the other side, Bush didn't give a fuck who he offended. NAACP? Fuck 'em, he wouldn't go speak there. Gay people? Fuck 'em, too. There you go, successful campaign.

So I think this election fucked the Democrats for years to come. The next Democratic presidential candidate will most likely be even more middle of the road the John Kerry. (I'm looking at you Evan Bayh.) Why? Because the Democrats know they can scare those on the far left into voting for whatever yay-hoo they throw up there. Simply because he is not a Republican. So fuck trying to put a candidate out there that might represent their values. They'll vote for the Democrat anyway because they are fucking scared. Already got those people. The Democrats will think they need a candidate who can be even more in the middle. And they will lose again. Sorry, but people aren't going to get stoked about Evan Bayh and the Republicans will win again.

I voted for Cobb (I couldn't even write in Nader in Ohio) because I wanted to push the Democratic Party farther to the "left." I know as well as anyone that a third party candidate won't win anytime soon. I wanted to let the Democrats know that I wouldn't be pushed around. I want them to come to me. I'm not following them to the middle. They need to follow the lead of the Republicans (no, I don't mean by paying off commentators to push their proposals) and nominated a candidate who will inspire the liberal base of the party. This base will in turn inspire the middle of the country and convince them that things like equal rights and healthcare are values that they all share. It would be nice if someone like Barack Obama would get the nomination, but thanks to those of you who got scared and voted for Kerry, we are getting Evan Bayh.

In case you didn't notice, more than 10 states passed anti-gay marriage amendments to their state constitutions. There is so much fucked up about that. Here in Ohio we got the most restrictive of them all. Not only is gay marriage now against the constitution here but the amendment (Issue 1) is so vaguely worded that there are tons of repercussions that may or may not have been intended. Civil Unions, like those in Vermont, are most likely out because they are "marriage-like," which is forbidden. This was most likely intended. On the other hand, because of the way that Ohio's domestic violence statute is written it looks like there will now be problems with homosexuals being able to get domestic violence restraining orders (civil protection orders or CPOs) here.

Not anyone can get a CPO (or each state's equivalent—PFAs in Pennsylvania). You have to have a statutorily defined special relationship. Many states define this loosely. For example, Pennsylvania allows people to get PFAs if the people were married, have a kid together, are related by blood, or have had a sexual relationship. Ohio's statute doesn't include the sexual relationship part. This creates numerous problems in general, even for heterosexual

relationships. A woman who is in an abusive relationship with a man where they are just dating or fucking, theoretically, cannot get a protective order against her abuser. (As a side note, some courts have ruled that eating dinner at your boyfriend's house is a "marriage-like" relationship—but I wouldn't count on that.) So the DV statute has problems to begin with.

We have yet to see how Issue 1 interacts with the DV statute. Here's what is going on as of January of 2005. Because Issue 1 denies same sex couples of any of the benefits of marriage, it can be argued that they cannot get protection from a CPO in Ohio. Unlike Pennsylvania, people who are just dating or sleeping together cannot get CPOs. And now gay people cannot get any of the benefits of marriage. Public defenders in the Cleveland area are now bringing this up as a defense in *criminal* domestic abuse cases (this is different than a *Civil* Protection Order, but the same theory applies), and there are reports from the bottom of the state that prosecutors are not bringing charges in same sex domestic abuse cases. Keep your eyes open because this might point the way for other states to follow Ohio's lead. If you are a positive thinker you might hope that because this amendment was sloppily written it will be challenged and ruled to be in violation of the US Constitution and thus voided.

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Siue Moffat

Punk has always been plagued with people just passing through the scene. We have a history of folks coming in as kids and leaving as adults. If you've spent more than a few months going to shows you've most likely experienced this personally. Punks get bored, find something else to focus on, or get seduced by the mainstream world. With them they take music, videos, photos, flyers, and memories. The physical items are often thrown away and the memories eventually forgotten or even forcibly replaced because of "embarrassment!"

I've always been fascinated with what happens to people who are big in the scene and just seem to disappear. What ever happened to Mike Bullshit, Robert Egglant, Daisy Rooks, the Straight Youth boys, the original riot grrrls, etc.? (And those are just names from the '90s.) What about those kids in Penelope Spheeris' *Suburbia*? (Well we all know what happened to Flea.) Some people left the scene with at least a few interviews in fanzines but most didn't. Or maybe some of these people DIDN'T leave the scene but just aren't doing big eye catching projects these days...

What's so great about *Please Kill Me* by Legs McNeil and Gillian McCain is the interviews with scenesters printed in their own words. It's pretty great to be able to read Ray Manzarek's little story about having to bail Iggy Pop in a green dress out of a Hollywood police station, Bebe Buell and Elvis Costello first meeting each other, or Cheetha Chrome recounting showing The Ramones the way out of

Cleveland and Stiv Bators mooning them as he was driving down the highway. Most information we have from that era of punk is filtered through mass media or one author's voice.

We need more punk oral history—video/audio recordings with people who were in the scene during crucial periods and people in the scene now. And it doesn't have to be formal question and answer kind of things like: "What band are you in and who's your influences?" That shit can get really boring quick. Anecdotes about certain spaces or people or demos just rattled off the tops of heads can be really interesting and build a picture about a certain time and place in the scene. Wouldn't you love to hear some story about GG Allin giving a balloon to some little kid (I made this up), or what a certain punk house's involvement in the poll tax riots was, or the day Tim Yohannan left the MRR house in a bunny suit holding a hand grenade (also made up)?

Will people remember the punk/art space in Detroit 404 Willis in 20 years from now? I don't think too many remember now and it's only been 10 years. It'd be sad to lose this stuff because kids leave the scene and those of us that are left get old and forget. I don't think it is "nostalgia" to keep these things alive. There's plenty to learn and be entertained by in reminding current punks about our past. For instance I love the 'zine series about ABC NO RIO. They talk about how the place got started (it was an anti-capitalist venture that totally scared the city!), who was involved, how they stayed open and where the name came from. (I always wanted to know!) We need more spaces like ABC and Gilman and knowing how they started and operate is the key to starting more.

I hope my columns don't come across as name dropping. I am just of the mind that, for instance, the name Mike Bullshit should be just as important, if not more so, than Henry Rollins... And that some interview with some punkrocker you've never seen before can totally shed light on your scene today. (Like, "What happened to all the women who were in bands in the '90s in my town?") I want to give props to people and things I remember that are gone and also want my punk history told by PUNKS, not historians...

So grab your video cameras, take them to events and record stores and just start talking to people. You may get some really brilliant and surprising stories...

Depending on who you talk to, punk rock will be turning 30 years old in the next year or two. That's a whole lot of records, tapes, CDs, flyers, 'zines, videos, DVDs and films that we have produced. We are proud of our history and we are a community of collectors. There's nothing like going to a new city, hooking up with some record collecting freak and finding that long lost Malaysian punk 7" on their shelf. Many of us network and bond through items that represent our past. Without these reminders of the last 30 years it is easy to think punk in 2005 is about A Simple Plan. Twenty years from now, without our records, indie media, 'zines, and so forth people might look back and really think punk in 2005 was all about faux-hawks, MTV, and pre-ripped \$60 jeans.

It's important to know that our history is on the edge of oblivion. We are relying only

on personal collections to keep this stuff alive.

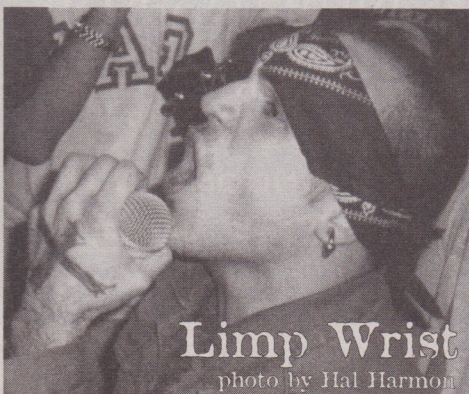
Communities, cities, states and countries have been collecting and preserving their past through museums and archives for a hundred years or so. They have tried and true strategies and philosophies on how to conserve these items—and also financial support of some kind. We don't have a history of consciously being involved in this work—and we certainly don't have any money—but that is what I want to begin the discussions about in this column.

Can you imagine how sad it would be if *Soy Not Oi* was only something kids today read about but couldn't actually READ? What about a show poster of the first Black Flag gig? Or the original footage of Bruce La Bruce's *No Skin Off My Ass*? Luckily, people have been photocopying their original copies of *Soy Not Oi* and distributing them long after the Hippycore commune broke up. Kids in the '80s stuck those show flyers on their walls and some kept them for years and passed them around. As for the Bruce La Bruce film, you may be shocked and dismayed that the last I heard there WAS no copy on film still around. (Now you may be asking, "So what? I've got a video of it made back in the '90's." We'll talk about different media formats, their storage needs, future, aesthetics and ethics in another column.) It is really only by coincidence or luck that we have any punk cultural heritage at all. Poster collections are stored in basements just waiting for disaster floods, 'zine collections are thrown out after a move, tapes grow mould, videos get dropouts, CDs get scratched—the possible destructive scenarios are endless.

So what am I purposing? I first would love it if people starting discussing this stuff, then taking some sort of action. 'Zine libraries have been around for a while and are a wonderful thing, but even they are teetering in terms of proper storage facilities and the transient nature of punk projects. Individual record collectors and the MRR music library are fabulous ways to keep the music alive, but once again storage conditions can be problematic. Personally my background is in film archiving and I would love to start a punk/activist/DIY film and video archive but currently lack funds and support. These are all things we can contemplate, start, improve and get informed about.

If you are interested, worried, or have wisdom about archiving and library work please email me. Topics for further columns also encouraged. If you want to sell your Paxton Quiggly 7" I will buy it.

Keep on collecting...—Siue;
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Limp Wrist

photo by Hal Harmon

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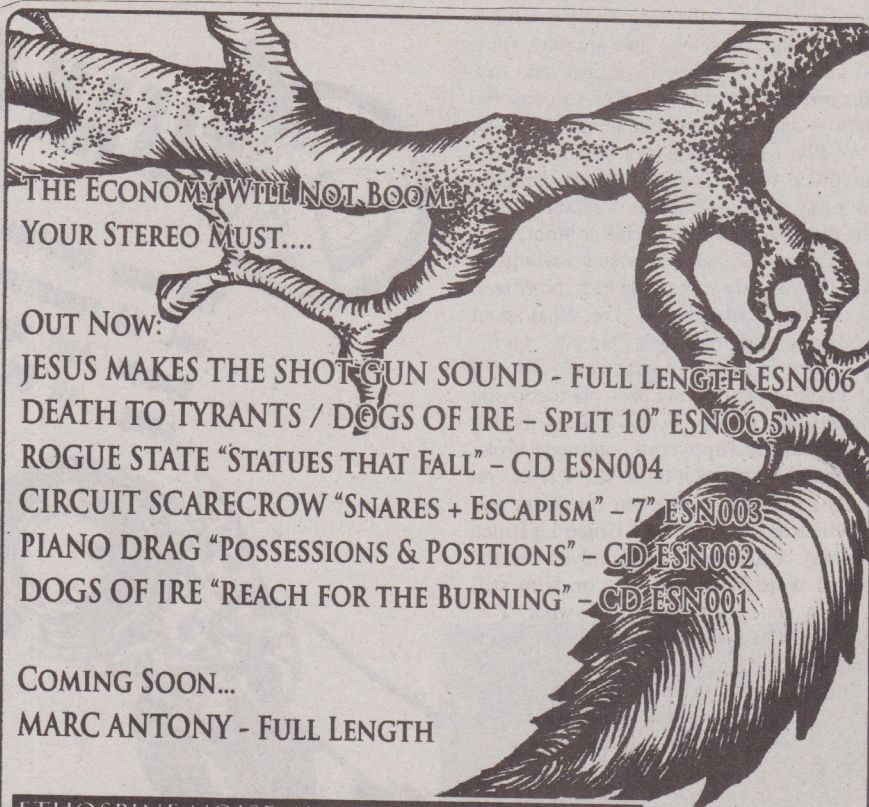
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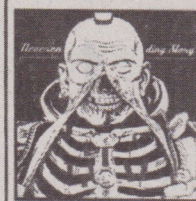
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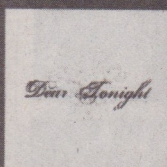
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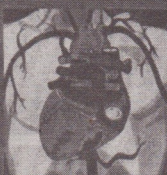
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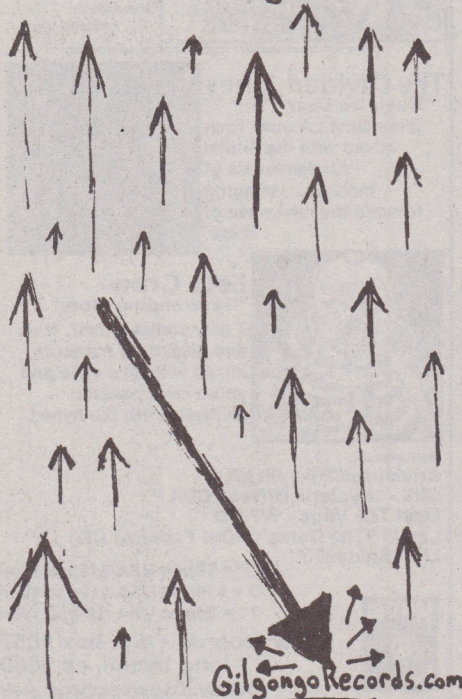
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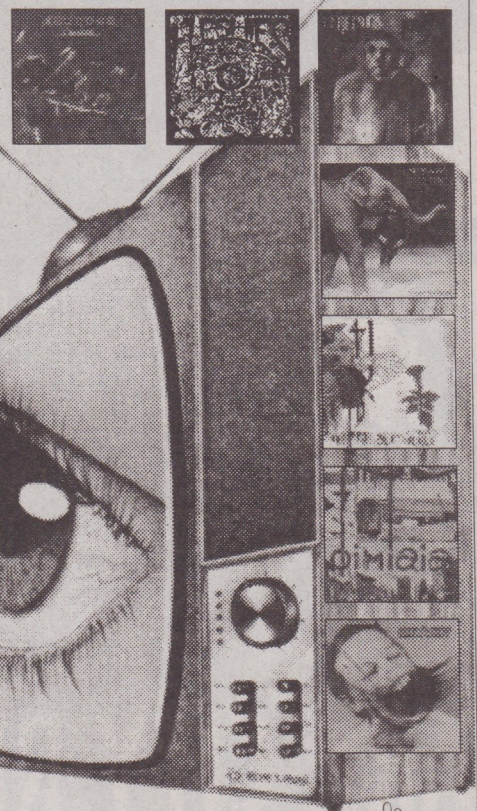
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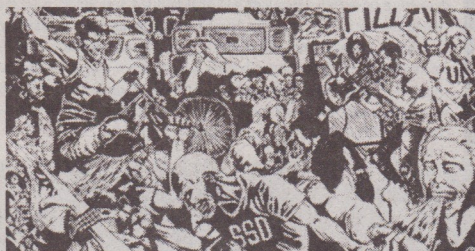


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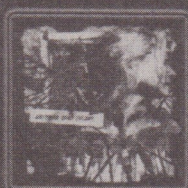
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A HUNDRED DOLLARS AND A T-SHIRT • DVD

I always like watching DIY punk documentaries even if they don't turn out to be as good as I'd hoped they'd be. A Film Studies major friend of mine said this type of documentary is called a "talking head" or "head in a box" or some shit, which basically just means it's a bunch of people talking at you the whole time. Luckily there are like 70 people and it's edited really well, so it's not boring and it all flows together and makes sense, but still it's mostly just people talking. There is one part where they take you inside the Independent Publishing Resource Center and show you around a little and that's a nice break, but there's just not enough of that. Also, I don't understand why it's called "a documentary about 'zines in the northwest US.'" There's only one little part that focuses on the northwest in particular, so really it's more like a video of 70 'zinesters from (mostly) the northwest US talking about 'zines in general. And the generalizations are the least interesting parts of the interviews, but it livens up a little when they talk about themselves or the 'zines they make, or their favorite 'zines to read. Overall, I enjoyed it and am glad that it exists. I don't know if there was suppose to be an insert, but there should be and it should have all of the artwork by Christy Roads in it. That shit's too good for a TV screen. FIL (Microcosm Publishing/5307 N Minnesota Ave./Portland, OR 97217; microcosmpublishing.com)

MONTREAL EN FEU • DVD

This is a video compilation of live performances from 12 Montreal bands. Most of the footage is shot with multiple cameras in large rock venues or bar style settings, creating an invisible barrier between band and audience that sucks the energy out of these songs. The sole exception being the song from Malajube, which was shot in a kitchen. Their song is an intimate affair complete with bulging speedos and lots of band/crowd interaction. The overall footage includes two live songs from Anonymous and The Planet Smashers, as well as one live song from The Dischord Of A Forgotten Sketch, The Frenetics, Grim Skunk, The Hands Collaboration, Issue Sixteen, Le Nombre, Malajube, The Saint-Catherines, Selfmademan, and Yesterday's Ring. There are also interviews mixed with bits of live

AFTER THE FALL • First Evolve Then Destroy! CD

Generic hardcore and tedious poppy shit that taste like year old bread. Every now and then this sounds like Strike Anywhere (good thing), but it only lasts for seconds (bad thing). MAH (OneOhFive Records/PO Box 19/Troy, NY 12182; oneohfive.com)

AYIN • Nothing Islands CD

This album is all over the place, but in a good way. Ayin bounce from Shellac style guitar riffs to electroclash influenced keyboard rock. Kind of like a Hoover/Milemarker sour apple fusion, which I believe Pepsi will be releasing this fall. MAH (Thrown Brick Records/PO Box 4831/Louisville, KY 40204)

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

AMEN RA • From Birth To Grave/Ritual LP

Do you like Isis? Amen Ra sure do. Two songs on a one sided 12". The blank side is silk-screened, just like the cover. This sounds like it should be on Hydrahead Records. TH (Grave Escape Records/PO Box 117/8500 Kortrijk/Belgium; grave-escape.com)

THE AGE • 7"

Straight up, straight edge hardcore. The Age comes from Poland and is flowing with energy. Full of breakdowns, shout and sing-alongs, and quick tempo two-stepping parts, these guys leave little to miss. They won't leave you feeling blown away or searching for more, but if you can't get enough of your Bane or Faded Grey 7"s grab this one. CJ (Commitment Records/Klein Muiden 38/1393 RL Nigtevecht/The Netherlands; commitmentrecords.nl)

AHLEUCHATISTAS • The Same And The Other CD

I had high hopes for this, as it looked really neat and different. So, we popped this in on our way to band practice but after 5 minutes I felt like I couldn't torture Stefan anymore with this so I took it out again. Then I had to listen to it again at home and I didn't like it any better. Sounds like free jazz to me, but played with the classic hardcore get up. Extremely aggravating and unenjoyable. These people must be music or art students, or they must have some weird disease that's made them tone deaf. Creepy. Instrumental. Me no likey. MH (NFI/2406 Phillips Dr./Alexandria, VA 22306; nfilabel.com)

ALL SYSTEMS FAIL • 7"

Five songs of political crust/thrashcore. They sound like a carbon copy of From Ashes Rise to me, just not as fast or heavy. The insert says that these guys are in their 30s. Old guys in the scene get respect no matter what. The lyrics are printed in English and Spanish on the 7" jacket as well as the insert. I find that somewhat redundant. Nothing really stands out from this release, but it does come with stickers! TH (Loderbrock Records/PO Box 25453/Salt Lake City, UT 84125; loderbrock.com)

Record Reviews

footage from The Dischord Of A Forgotten Sketch, The Fallout Project, The Frenetics, Issue Sixteen, The Planet Smashers, The Saint-Catherines, and September Is Falling. Besides the interview with one of the guys from The Planet Smashers, the dialogue is in French with NO SUBTITLES. Kind of a bummer, since I was looking forward to The Saint-Catherines interview after reviewing one of their records. There are various styles of music presented here, from ska, to metal, to punk and in between. The concept of this DVD is rad, but most of the footage is professionally shot and unfortunately, boring. It's obvious a lot of time and energy went into this, but after watching the whole thing, I have no desire to watch it again. This DVD would have been more effective if footage was taken from smaller DIY spaces, like basements and kitchens (where you can feel the energy of the bands) and if the interviews had included subtitles. PK (New Romance For Kids Records/2405 Dezery/Montreal, QC/H1W 2S4/Canada; newromanceforkids.com)

BERT SWITZER • Second Chance DVD

This might be of interest to drummers. Most of the footage is of Burt Switzer playing drums in his studio. Something to watch to figure out his style and maybe influence your own. Switzer can definitely play, and at 55 he's running circles around most of the young bucks I see in bands today. Cut in between the drumming footage are interviews with Burt as well as old band mates from The Destroyed and Monster Island. There is also footage from The Destroyed in 1978, as well as new performances Henry Kaiser (Monster Island) and J.D. Jackson (The Destroyed). MA (onewayproductions.com)

86 MENTALITY • 7"

This is like old school DC hardcore with Infest/Cookie Monster vocals. Pissed, violent and nihilistic, these 6 songs bounce along at a happy pace. Tough guy hardcore, done the old way. Good. CD (Minor Disturbance Records/PO Box 80112 NE/Washington, DC 20018; minordisturbance.com)

...AND THE SAGA CONTINUES • You Can't Stop... CD
Straightforward thrash with a bit of metal thrown in. It's put together well and played tight but really nothing new. The thrash aficionado will want to check it out but probably won't do anything for anyone else. BH (Contempt For Humanity Records; cfhrec.com)

THE AFTERMATH • Goodbye To Washington 7"

Flaccid, mid-paced self-described "DC Hardcore" (whatever that means in this day and age) with gravelly vocals. Lyrics seem somewhat non-sequitur, but lots about drinking and being fucked up. I did appreciate the aesthetics of the lyric sheet and the faux Pushead cover art, but I did not appreciate the record opening with "Bee-yotch!" Honestly, isn't that sad shit more than a little tired at this point? TS (Grave Mistake Records/PO Box 12482/Richmond, VA 23241; gravemistakerecords.com)

MH=Marianne Hofstetter, CJ=Cole Jones, CD=Chris Duprey, FIL=Fil Baird, CB=Chandler Briggs, MO=Mikey Ott, DJ=Dave Johnson, NW=Nate Wilson, CF=Chuck Franco, MM=Mark McCoy, TH=Tyler Humer, CU=Christian Unsinn, MV=Mike Vos, KM=Kent McClard, MA=Matt Average, PK=Paul Kane, DO=Dylan Ostendorf, SJS=Steve Snyder, MAH=Mike Haley, SS=Stefan Schoene, TS=Tim Sheehan, WC= Weston Czerkies, BH=Brett Hall & LO=Lisa Oglesby

THE ATOMIC PIRATES • CD

Offensively fungal ska-core snakes its way into this century, invoking painful recollections of Op Ivy identity confusions a la 1990. If anyone has dared to watch the film *Slacker* lately, they'll confirm how ugly and pointless things were then, a no doubt nook of the well forgotten past that requires no resurgences. However, if you're one who feels compelled to corrupt our glorious modern world as this band chooses, than I suggest moving to Romania and joining them. For the rest of us who wish to continue on advancing, leave us a little fuckin' breathing room here. I was thinking, if this band changed their name to the Atomic BUTT Pirates I might chuckle a little bit. MM (atomicpirates@mail.ru)

ATÖMGËVITTËR • Forward With... CD demo

Besides the vocals being WAY to loud in the mix, this is a pretty damn good demo. Heavy, thrashy hardcore that reminds me of Look Back And Laugh. MAH (atömgëvitter.tk)

ALEC WHITFORD • cassette

A heartfelt set of folk punk tunes made by a guy and his guitar. What he lacks in slickness he makes up for in heart, which makes for a nicely offbeat set of songs. He wrote, played, recorded, and packaged these songs himself. He lists The Insurgent and Against Me! as sources of inspiration and this set of personally open and politically minded songs reflects those influences. Most of his songs are kind of similar and in some ways that makes them not that good, but the point of these songs and the person behind them make none of that matter too much. LO (PO Box 1201/Elkford, BC/VOB 1H0/Canada)

AMANDA ROGERS • Daily News CD

Poor Amanda Rogers seems stuck in the wrong scene. Playing piano and delivering powerful songs with just that and her soft voice, it seems a shame that she is opening up for emo bands and indie rockers. In the right Tori-Amos-loving context she would be huge. She delivers a soft-spoken set that hits hard with the listener and oozes with raw talent. Her music is simply beautiful and inspiring. But what is she doing in punk magazines when she seems so much better suited for the larger, women's rock category? LO (Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

AMAZING GRACE • Revival Times CD

Seven songs of epic ambient noise, with a run time of 42:27. I use to blow off the whole noise genre, but I'm really getting into dynamic ambient noise like this. (See also: Destructo Swarmsbots.) This has great pacing with subtle washes of ambient noise, ebbing and flowing, but constantly moving. There are some louder moments, but most of this is pretty quiet, making it suitable for daydreaming or just chilling out. There are also touches of field recordings with a quality similar to Godspeed You Black Emperor in its darkness and ambiguity. Recommended. PK (Desolation House; desolationhouse.com)

ANALENA • Carbon Based CD

This sort of skirts the edge between rock and emo, similar to Milemarker. It's too intense to be straight-up indie rock but isn't whiney like a lot of emo bands. Another band that comes to mind is Dahlia Seed, mainly due to the vocals that range from sung to screamed. Lisa really liked Dahlia Seed so she was pretty into Analena's songs on this CD. For the most part there's a good amount of intensity in this but at times it starts meandering and loses your attention. But its worth checking out nevertheless. BH (Moonlee Records c/o Miran Rusjan/Krizevsnika 5/1000 Ljubljana/Slovenia; moonleerecords.com)

ABANDON ALL HOPE • CD

Let's hear a story... There once was a little bunny named Pinky. Pinky was the cutest little bunny in all of the land. But Pinky had a temper bigger than big. When he would play and sing with all the other lil' bunnies in the village and get ignored or upset, he would have exaggerated spasms and scream wildly in quite a frightful manner. Arching his soft head into the soft blue sky he would let forth the most blood-curling scream. This would cause all the other bunnies to either thrash about wildly to the horrendous whining screams or to stand, staring dumbfounded at the twitching, sweaty, Pinky. After this all the lil' bunnies would stop and continue what they were always doing, drinking, so they could forget about their shitty lives as high-end fashion models. The end. CF (De Rok Records c/o Roger Pacheco/PO Box 40392/Albuquerque, NM 87196)

ARABELLA • 7"

Arabella plays awesome female-fronted screamy hardcore somewhere between Makara and Fugazi—they even have a hand clapping part! They have improved a lot since their split seven inch with Bafabegiya, although I really wish they could get a better recording. It would serve them well, in my opinion. Jeanne Jo's lyrics are of the cryptic personal type, but I think I read some political undertones in here. She usually screams, but sometimes she sings. I think I liked their live set better than the recordings I've heard. Nice layout and great DIY label—this record is great. CB (Spacemint Records/5120 Idlebury Way/Reno, NV 89523)

AMPERE • 10"

Ampere, unlike, most of the post Orchid projects ala Panthers and Bucket Full Of Teeth, actually sound a lot like Orchid. The guitar and musical style is very similar to what Orchid was doing with a crazed chaotic energy of melody and bursting emo-aggression. The main difference is that other than the guitarist, Ampere is a young band that is still growing and learning. This is a good release, but I am sure their best material is still to come. Orchid became better and better with time, and I have no doubt that the same will be said of Ampere when it is all said and done. Eleven songs. LO (Ebullition/PO Box 680/Goleta, CA 93116; ebullition.com)

ARAMEUS • Is Your Revolution Merely For Display? CD

Imagine if bands like Acme and Morser dabbled with emo. Arameus do the whole screamy metal thing with emo interludes, singy vocal breaks, etc. One of the absolute worst bands I have ever heard. Pretentious to no end. "Finding Truth in Cliches" parts 1 and 2 are beyond abhorrent with the shitty singy voice, masturbatory music, and the oh so complex time changes. The most enjoyment I received from this disc was whipping it at a Mercedes driving down Santa Monica Blvd. MA (Engineer Records/1 Chandos Rd./Tumbridge Wells, Kent/TN1 2NY/UK)

AS DEAD AS DREAMS • CD

Five songs on this self released CD from 4 kids in Connecticut. The Assistant sounding music with female vocals but still makes a boring listen. A bit repetitive but the lyrics do bring up issues about scene celebrities and the popularity contests that go on: "You're all standing on a board/high off the ground/on a pedestal that you've made for yourself and you can't all fit/are you waiting to fall into real life?" Not a very good release but headed in the right direction, I'd like to hear something in the future from them. MV (geocities.com/asdeadasdreams)

AUDIO KOLLAPS • Music From An Extreme, Sick World CD

Crazy grindcore from Germany! Tight and heavy, short and fast, this CD is really intense. The album cover looks almost exactly like the *Apocalypse Now* movie box, and the inside band photos are gruesome. They are photos of the band members, covered in blood, and look as though they were violently killed. Crazy!! Ten tracks of brutal grind to kick your ass around, just for kicks! Bad joke, I know, but I'm a goof. Good CD, though! DJ (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI, 54702; cahrecords.com)

BACK WHEN • Celebration Of Alceste CD

Six songs of raw dynamic metallic hardcore with dual male vocals. This stuff is ugly, semi-technical hardcore with cynical and hate filled words aimed at the condition of the world and everyone in it. I bet this band is really intense live. If you like the uglier side of hardcore, you should definitely check this out. PK (Imagine It Records/817 N 50th Ave./Omaha, NE 68132; imagineitrecords.com)

BAFABEGIYA • 7"

Okay, I know what you're thinking... bad fucking name right? No, unpronounceable fucking name. You might be right, but the music is fucking grand. Six songs that are raw as shit and mostly played mid paced to fast. No gimmicks or trends here. Just early '80s influenced hardcore punk with just enough distortion on the guitars to make it cool and punk. The bass lines are all over the place. This is limited to 500 copies and mines on urine yellow. These guys seem to be from good 'old Reno. NW (Spacemint Records/5120 Idlebury Way/Reno, NV 89523; spacemintreno.com)

BLOODSTAINS • Heroin 7"

Aggressive, offensive D-beat exploited style punk. This band has no breakdowns and is proud of it! I get a somewhat Motorhead feel from the guitar work and the lyrics which makes for an awesome sound. Five songs on this rad 7" from this Boston based band. MV (FNS Records/PO Box 1299/Boston, MA 02130; fnsboston.net)

BLOODSTAINS • A Darker Shade Of Black CD

Mid tempo street punk with some hardcore mixed in. Kerny's gravelly bellow gives the music a tough as nails edge, reminding me of John Brannon. Definitely better than the hordes of street punk bands singing with the fake British accents. I think these guys should speed up their sound slightly, but that's just me. While this disc is not entirely bad, there are some pretty boneheaded lyrics in the song "One Up Salute" and the sexism of the entire song "Scene Slut." MA (Ammonia Records; ammoniarecords.com)

BASSHOLES • Broke Chamber Music CD

This is awful. I think it's intentional though, at least I hope it is. I could hardly bear to listen to the whole thing. I'm okay until the fourth song and someone does this really annoying backing vocal track that consists of a really high pitched mumbbling. It's like someone running their nails on a chalkboard, maybe even a bit worse. I guess I should describe the sound: low-fi bluesy rock-a-billy that is really bad and annoying. Avoid this. BH (Secret Keeper Records; secretkeeperrecords.com)

BURY THE NEEDLE • CD demo

Kind of sludgy hardcore that reminds me of early Sub Pop music. Music for bikers and people who like to wash their hair in the toilet. Still, this is played well and for a demo it definitely has a good sound. Really, this could have been on eof those Sub Pop samplers right along with the ThrownUps, Mudhoney, and Fluid. Pretty neat if you're into that sound. MH (\$5 to Jesse Sherman.23 Highgate St./Allston, MA 02134; burytheneedle.com)

BATTLE ROYALE • Nichts Geht Mehr 7"

Hot damn, this sounds like some amazing metalcore band that belongs on a tour with Bloody Death Between My Heart and Burying Your Dead In a River Of My Tears. Brutal, dude, like totally. Pass the cookie cutter please! At least some of the lyrics are decent.... CB (7" on Vendetta/Gleimstr. 17/10437 Berlin/Germany; www.vendettarecords.de)

BATTLE ROYALE • Nichts Geht Mehr CD

This CD has two extra songs that aren't on the 7" version. Battle Royale is a really good metallic hardcore band from Germany; a combination of Euro death metal, chugga chugga metal hardcore, and more traditional hardcore sounds. Ugly and brutal, the sort of thing that fans of this genera are looking for. Pissed and angry; definitely not for wimpy emo kids. KM (Mondoman Records; www.mondomanrecords.com)

BLACK BEAR • Build Your Bed In A Burning House CD

This is certainly different. One roughly 16 minute track of experimental indie/noise. The track starts off with some background electronics and instrumentals while a distorted story is told. The distortion continues on to form soundscapes of noise until a chanting voice convinces me there's someone else in the room. Eventually some more conventional drumbeats chime in while the manic electronics continue to play to their own leisure. After some piano and vocals are thrown in the song mellows out finally and becomes less erratic and more eerie as it draws to a close. I'd have to say once I listened through this entire song I enjoyed it. Definitely one for experimental indie fans. WC (Dynamo! Sound Collective; dynamosound.cjb.net)

THE BREAK IN • This Ends With Us CD

There are a lot of X's all over the cover and booklet of this CD, so I thought I would really like this. Unfortunately, this is chugga chugga metal in the vein of Until The End and Earthmover. There are some nice Terror-like parts every here and there, and overall this is still better than most of the other metal records I get for review. But metal is metal is metal, and that I don't like at all. If you are really into straight out metal, then you might give this a try. Otherwise don't. CU (Dead & Gone Records/42 Glover Rd./Totley, Sheffield/S17 4HN/UK)

BUMBKLAAT • Corrosion 7"

This record was a real fucking shocker. Total Portland/Swedish styled hardcore with a few rock licks thrown in for good measure. Maybe Yannick sold these guys a lick or two? At least one Member of Run For Your Fucking Life here from what I gather. Six songs played on this, their second 7". I've listened to this 7" at least 10 times this week. Great stuff dudes. Can't wait to hear an LP. Get this if you like hardfuckingcore. The only downer would be that the record cover looks a bit to much like that bad Disfare record on Relapse... that's my only complaint. NW (Despotix Records/PO Box 832/Long Beach, CA 90801; despotixrecords.tk)

BURMESE • Men CD

Strange release for Load Records I guess (well nothing is really). This is totally drowned out tuned down thick assed Griet/Eyehategod worship with some crazy feedback, and white noise thrown in. Great music to clear assholes out of your house. This was hard to get through, but heavy as fucking hell. NW (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

BLEEDING HEART • Lifeless CD

Wow, this album is amazing! Super original metal/hardcore unlike anything I have ever heard. Sick mosh parts, brutal vocals... Wait, I mean the EXACT OPPOSITE of that. MAH (Full House Records/Punavuorenkatu 4 M 21/00120 Helsinki/Finland; fullhouzerecords.com)

BURNING AT BOTH ENDS • CD

This is a titular reference to the result of eating some insanely spicy food, no doubt, from a band with the worst straightedge lyrics in hardcore history: "Don't tell anyone what to do/it's for them to decide not you/let's get it right/lead by example, not might." Ugh, I could murder these cowering dogs for their insolence! Let me just say a few things here aside from the music, which by the way is totally uninspired. Straightedge isn't anything worth defending, possesses no social bearing whatsoever, and if anything should only qualify one to a level of asshole-ness for even bringing the subject up. Maybe someday people will realize that anyone with any intelligence enjoys fighting, right down to the lowbrow level that includes conquering wimps like these guys. If you can't hack it, may you be snuffed out with the rest of human history who believed the weak and cowardly deserve any sort of pathetic mercy. Back to Sunday School, you pansies! MM (\$2 to No Town/Justin Morales/30 Greenstone Dr./Reno, NV 89512)

C UNIVERSUM • CD

Instrumental rock that doesn't really rock. Its decent, but I would much rather listen to a Rick Wakeman record. MAH (Free Dimension Records/PO Box 35/39004 Tabor/Czech Republic; freedimension.cz)

CAUSTIC CHRIST • Government Job 7"

Five more songs on seagreen vinyl. The songs are political in nature, but that's a given with hardcore these days. They are either about the government paying someone to kill you, or you being killed by the singer. At first, I didn't really like the singers vocal style, but after a few listens it grew on me and actually fits the music perfectly. After listening to this record, it makes me want to go out and skateboard. TH (Havoc Records/PO Box 8585/Minneapolis, MN 55408; havocrex.com)

CHALLENGER • When Friends Turn Against You CD

The hardcore kids, long since bored by the over arty musing of late Milemarker, say Challenger brings these ex-members back into the fold of interesting and musical punk. I haven't heard their first LP on Jade Tree, but this record has all the energy and interest a band of Dave and Al should have—and with more straightforward hooks and straight up rocking. Some elements remain post-punk, almost with a current DC feel, and there is a heavy amount of pop in these songs. All in all, I like this record. A little light at times, but the music is solid and the songs have that lyrics have a nice complexity that band members who do good 'zines tend to come up with. LO (Day After Records/PO Box 153/35201 As/Czech Republic; dayafter.cz)

CHEAP SEX • Headed For A Breakdown CD

Fronted by Mike Virus, Cheap Sex sounds as a watered-down version of the original Virus. It'd be hard to tell this band apart from The Casualties and there wouldn't really be a need to. Circle pits and egg whites... reminds me of junior high. MV (Punk Core Records/PO Box 916/Middle Island, NY 11953; punkcore.com)

CIRCLES OVER SIDELIGHTS • What Is And What... CD

There were points where I liked this, it had a rock feeling to it while still having a lot of intensity. Kind of reminded me of Shotmaker and early Four Hundred Years. But they kept veering off into wanky land and sometimes took a trip on the space-rock train, neither being places that I'm all that fond of. There were also some screamy metal parts that were hit or miss. Overall the good bits weren't enough to rescue this from the bad bits for me. It is tight so those who are a bit more forgiving of the guitar wank would probably be into Circles Over Sidelights. BH (Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

CITY LIMITS • CD

Five tracks of mid paced minimal rhythmic punk with male vocals. I immediately noticed a strong similarity in the vocals to the way Ian Mackaye sings on the Embrace LP. His voice isn't a dead ringer for Mackaye's (although, at times it is pretty close), but the way he delivers his vocals, it's like he studied Mackaye's delivery and copied it. The lyrics are well written, but cryptic and impossible for me to decipher. I know I'm missing the ideas, but the lines were too fragmented to draw any rightful conclusions. These five songs were recorded by Will Killingsworth, which most people reading this review will want to know. The packaging has a nice handcrafted feel with a letter pressed cover, a silk-screened insert and precise paper choices for the artwork and lyrics. Good job. PK (Innocent When You Dream/PO Box 20897/Oakland, CA 94620; innocentwhenyoudream.com)

CLASSICAL ASS • After Lunch We Kill Tony CD

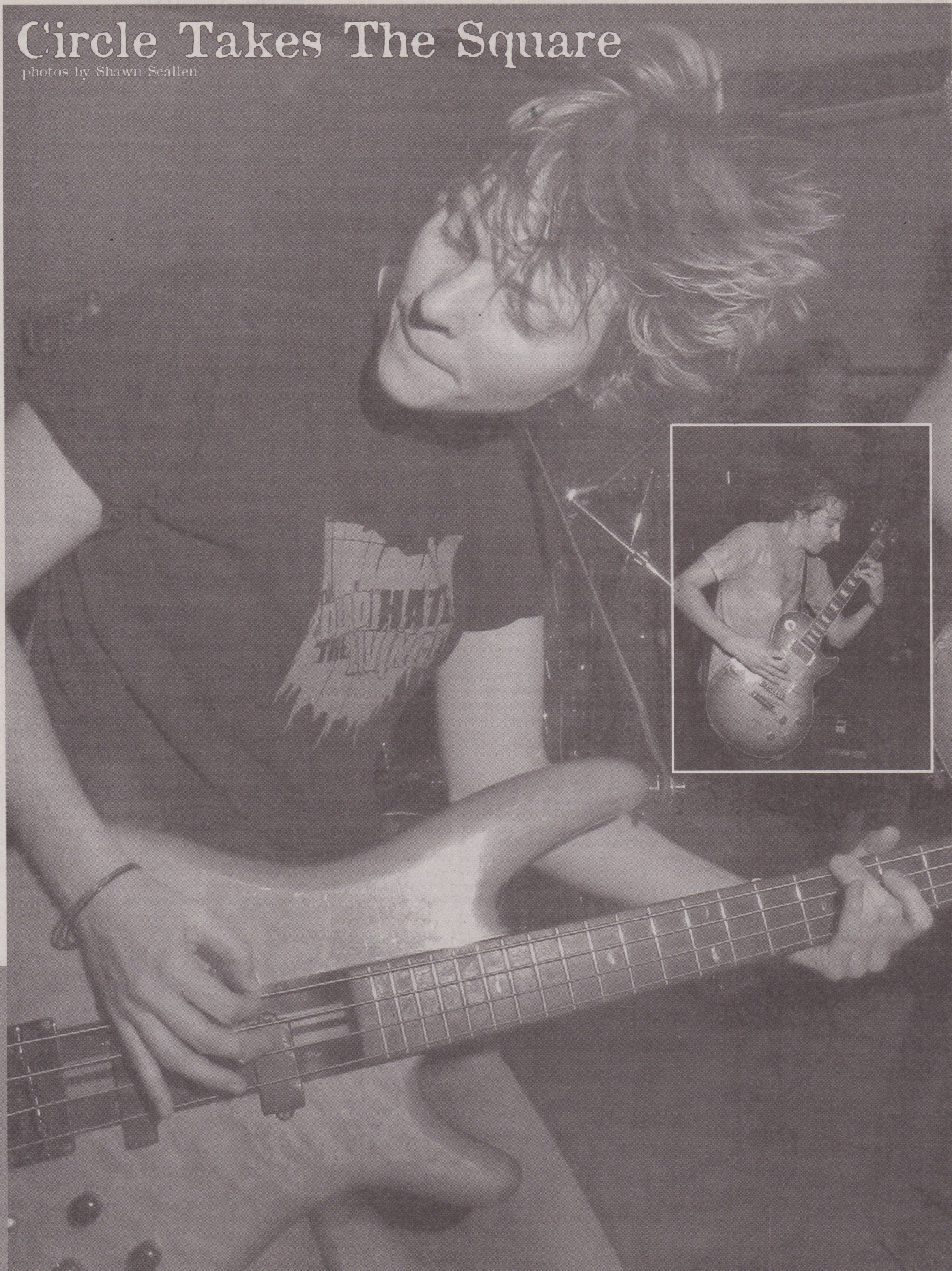
Seventeen rock songs with male vocals from this four piece. The lyrics are a mix of meaningless hero worship of movie stars and lesser known women, to other insane subjects, like taking showers: "Yeah that's right it's showertime because you're a dirty girl but I can get you clean/we'll wash away last night". Misogynistic or just stupid? Probably both. Lisa should have culled this and saved the space. PK (Diaphragm Records/PO Box 10388/Columbus, OH 43201; diaphragmrecords.com)

CONTAGIOUS ORGASM • From The Irresponsible... CD

This is really real bad. Really. Contagious Orgasm is two Japanese dudes torturing their computers. This CD doesn't even have real songs. It's all noise. I can't even say how much I hate this. Avoid. CU (Pactec/PO Box 544/Hollywood, CA 90078)

Circle Takes The Square

photos by Shawn Scallen



CREAM ABDUL BABAR • Covering The Track Marks CD

The last I heard this eight-piece band they had kind of an abrasive Deathwish sound but they've gotten a lot weirder now. They seem to be getting noisier and harder to deal with. There are loads of industrial and noise influences showing through and their sound is becoming really aggravating. Too aggravating for me. But if you like your music adventurous, you'd be well advised to check this out. Just because I'm a sad old sack who gets irritated relatively easily doesn't mean that you wouldn't enjoy this. At least they sound like no other band I know and that's a big compliment. MH (Underadar Records/PO Box 1641/Seaford, NY 11783; underadar.com)

C.D.S. • An American Gothic 7"

I thought this was a really good record. Crisp, fast, and melodic hardcore from England. Very solid and enjoyable with an emphasis on older style melodic hardcore. It comes with a nice cover/insert and was hand numbered. Only 500 made. Eight tracks. KM (Peter Bower Records/PO Box 132/Leeds/LS6 2RR/England)

CONSTANTS • Nostalgia For The Future CD

Severely watered down and gutless neo-prog rock. The sort of garbage you would hear in a modern day surf video. This shit is so horrible. Super clean productions polishes off any edge this poop may have had. Soulless... Punk is supposed to crush garbage like this. MA (Radar Recordings/PO Box 1205/Allston, MA 02134; radarrecordings.com)

CORNFLAMES • The Farewell Drive CD

Another band cashing in on the popularity of the pop punk being called emo fad. Cornflames picked up some Get Up Kids and Jimmy Eat World CDs and said, "Can we do it? Can we suck this much?" Good news boys, you can! I hope you fucking equipment gets stolen you saps. MAH (Engineer Records/1 Chandos Rd./Turnbridge Wells, Kent/TN1 2NY/UK)

CURSED • Hell Comes Home 7"

Heavy, brutal Canadian hardcore with three full stacks—and ex-members of The Swarm and Ire. If you know that much you'll know if you like them or not. One new song that's alright and one Stooges cover song that fills up the B-side. I prefer the "One" LP to these. Hmm, distributed by Lumberjack. CB (Hanging Like A Hex Records/201 Maple Ln./North Syracuse, NY 13212; hanginghex.com)

CIRIL • 12 Tales 12"

Eight different people played on this record, though it doesn't really sound as chaotic/crazed as that might seem to indicate. There are twelve tracks on this one sided LP. The record is pressed on splattered vinyl. The lyrics are political but blunt and almost simple. Musically, Ciril is hard to describe. The label compares them to T.S.O.L., Saccharine Trust, Rudimentary Peni, 45 Grave, and Christian Death. Ciril doesn't actually sound like any of those bands, and yet I can see why they would make that comparison. At certain points all of those comparisons seem quite accurate. I think this is a pretty good punk record; fast political punk tunes with male and female vocals. I found it interesting, but I have the distinct feeling that this is not the right time for Ciril's musical style. I doubt if there are too many people right now that would dig this, though I am probably way off base. Not a lot of bands doing this sound right now. KM (Know Records/PO Box 90579/Long Beach, CA 90809)

CONELRAD • A Final Dissolution CD

Elven more songs of metallic tech hardcore with male vocals for the masses. The lyrics are cynical, biting words about nothing important. Musically, this sounds like a manic and disjointed Botch. PK (New Addition Media/PO Box 81162/Pittsburgh, PA 15217; newadditionmedia.com)

CUTDOWN • Invincible CD

Mosharific bro-core from Finnish frat boys who wish they could rap, but instead they go for tough guy mosh metal. Not so good, eh. CD (Full House Records/Punavuorenkatu 4 M 21/00120 Helsinki/Finland; fullhouserecords.com)

CYNESS • Loony Planet/Industreality CD

Considering that Cyness includes the words "grind core" in their logo it is pretty safe to bet that they play grind core. Sure enough. This German outfit will beat you down with twenty-one tracks of brain pummeling grind core. For a German band they aren't as metal or as overbearingly heavy as you might expect, though of course there is a bit of that mixed in. But for the most part this is just aggressive straight up furious grind core with political/social lyrics to back it up. Fast and furious with plenty of energy. Grind, grind, grind mother fucker! KM (Sound Pollution/PO Box 17742/Covington, KY 41017)

DANIEL STRIPED TIGER • The Desert Bird 7"

Daniel Striped Tiger has that East Coast feel that reminded me of Sinaloa, Wolves, and gatefold-era Orchid. I wouldn't be surprised if they are from Amherst or somewhere near there. Well, they actually recorded with Will Killingsworth. Anyway, they music is rocking, sometimes a bit sassy, with dual vocals. They have fast blast-beat parts, offbeat guitar picking parts, and more often than not straightforward rocking parts. This band has potential; I like it. CB (I Am The Sea; danielstripedtiger.com)

DERIDE • LP

Spastic and fast as hell Japanese hardcore. Tons of energy, I'll bet they're a killer show. Mix up some Deathside and some Gauze with some rock and some speed, and this would probably be the result. Sure to please fans of Japanese hardcore. CD (Mad At The World Records/PO Box 20227/Tompkins Square Station/New York, NY 10009; matwreords.com)

DAYZ IN PASSION • Skeletons At The Feast CD

Thirteen tracks of spoken word with background samples, noises and odd instrumentation. This was boring, annoying, and bad. PK (Sun-Optikos Publication/PO Box 1503/Madison, WI 53701; geocities.com/seeingwholotogether)

DEAR TONIGHT • These Are Wires CD

Dear Tonight is a five-piece from New York, and despite the cheesy name, they actually play passionate, DIY, emotive hardcore. I am really frustrated, because the singer sounds like a singer from another band, of which I cannot seem to think of. Anyway, he yells along with some sporadic back ups. The guitars mix chaotic and melodic parts, and sometimes the transitions are a bit forced. The songs could accomplish the same amount in half the time. Dear Tonight could get pretty good, I'd be interested in seeing a live show. Five songs, 21 minutes. CB (Slave Union Records/1012 Raymond St./Schenectady, NY 12308; slaveunion.com)

DEFIANCE • Rise Or Fall CD

The PDX standard bearers are back with another CD of anthem-fueled songs of hard times and hard luck. Straight up street level punk rock from one of Portland's most well known characters in the book of bands. While the band has had some line up changes some things stay the same like the bands ability to write solid songs and stick to their guns. In fact, that's probably why you can always give it up to these guys, 'cuz they always stick to their guns. CF (Punk Core Records; punkcore.com)

DESTRUCTO SAWMBOTS • The Mountain EP CD

Three tracks of epic ambient noise. The first 12 minute track starts out with a Godspeed-esque field recording that is equally weird and creepy, which gives way to a subtle transformation of looped ambient sounds that slowly filter in and out as the track moves along. Eventually a wave of ambient looped keyboards filters in and rounds out the song. The second song is a mix of slow hypnotic acoustic guitars with an eerie, spine-tingling string instrument sliding in and out. The third song consists of layers of droning noise coupled with crackling static. This should appeal to fans of the genre, despite the overall short run time of 18 minutes. PK (Public Guilt; publicguilt.com)

DEVEROVA CHYBA • Do Stran CD

Bass driven progressive indie rock from Prague. I'm not really into the mix of Primus with Fugazi. Just doesn't sit well with me these days. NW (Free Dimension Records/PO Box 35/39004 Tabor/Czech Republic; freedimension.cz)

THE DEVIL IS ELECTRIC • Discography CD

The Devil Is Electric has wonderful songs full of hope, politics, and inspiration. They take from the bummers of everyday life and hope to turn it around. This three-piece puts vocals at the forefront so you can get the most from their message. Two of the members now make up Ghost Mice and some were in Operation Cliff Clavin. Their sound is similar to the well known This Bike Is A Pipebomb but with a dirtier and more raw DIY punk feel. It is bare bones stuff, but comes off really well. This CD has their monumental LP, the 7", the split 7" with This Bike Is A Pipebomb, the Hickey cover, and some Disarm songs that came packaged with the 7". Any Plan-It X fan will love this discography because it really is the shit. LO (\$5 to Plan-It-X Records/PO Box 3521/Bloomington, IN 47402)

DEZINFEKCE • Staci Najit Duvod CD

Kent and Lisa will be shocked to know that the title of this record translates to Stacy's Edible Thong. Talk about *offensive*—there isn't one single shred of English on this whole goddamned Photoshop atrocity! Luckily, after having learned the Czech language for my hilariously clever spoken-word comedy record available at gloomrecords.com, I'm here to bring everyone up to speed with the current state of affairs in the Czech scene. And with that said, this CD totally sucks. [Really, Mark, you actually learned Czech? 'Cause I always thought you just read that shit off a piece of paper. Good then, then, because you can personally answer the hate mail from Pohoda about this review.—Lisa] MM (Pohoda Records/Jiraskova 205/389 01 Vodnany/Czech Republic; rpohoda.net)

DIP LEG • The Sympathy Without Love cassette

I enjoyed this tape a lot. Dip Leg hails from Japan, and play a medium-paced screamie emotive hardcore. I think the band I could relate them most to would be Envy, or maybe 1000 Travels Of Jawaharlal, but less chaotic and a little less epic, a bit more straightforward, with male vocals. The lyrics have been translated into English; they are poetic, much like Envy's. Their last song, "A Round Light," is my favorite. The music is a bit repetitive sometimes; it wanders a bit too much. I think they could get the same stuff accomplished in 3/4 of the time. Also, the vocals are a bit repetitive, too. I still enjoy it overall, however, and if you're into this kind of stuff, you would like this tape, so get it. Eight songs. CB (Papakera/237, Jalan A2, Taman Melawati/53100 Kuala Lumpur/Malaysia; papakerna.cjb.net)

DOG ASSASSIN • 7"

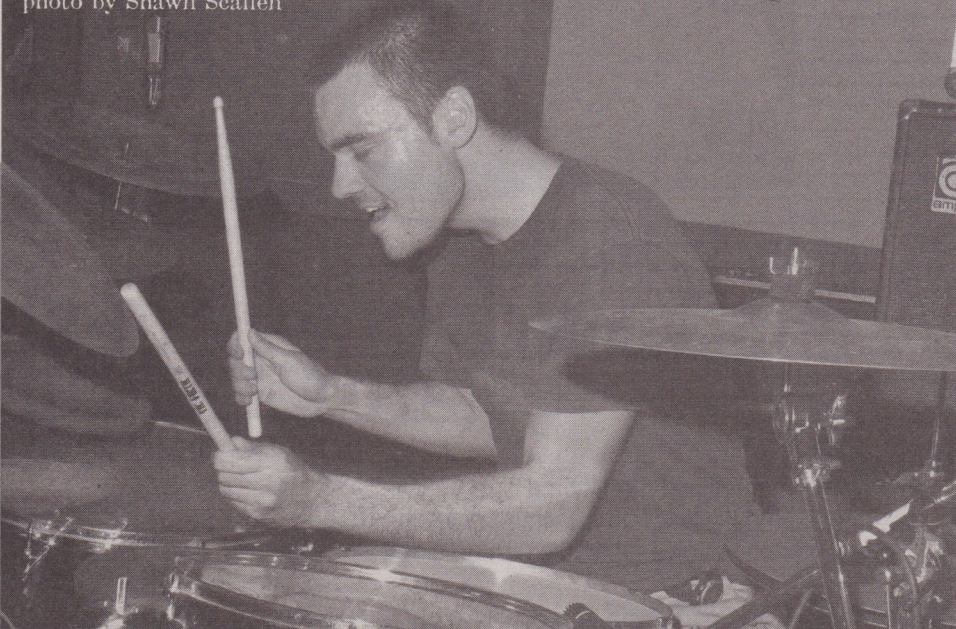
This record just proves my suspicion: what do kids do in the desert? Nothing! Unless you're a DIY punk kid, in which case you would silkscreen and hand-sew cotton record covers for your band's records. Nice! Dog Assassin is a three-piece who play straightforward hardcore punk with awesome lyrics, covering all the bases: veganism, riding bikes, dumpster diving, hating Bush, anti-militarism, anti-sexism, etc. They even threw in *Why Vegan?* pamphlets. Nothing too original, but who says that's always important? I don't. Up the Reno punk! CB (Spacement Records/5120 Idlebury Way/Reno, NV 89523)

DON'T MESS WITH TEXAS • CD

"Mellow, trance inducing songs that go on for way too long" is my first thought upon hearing this. And on second and third thought that description sticks. Drums, guitar, bass, and piano are featured in this band. Notice that I didn't mention vocals, that's because every song on this release is an instrumental. This exacerbates the tendency of the songs to fade into one another and fail to be differentiated. They do play the songs tight, but it all comes out sounding like it should be background music for a movie, not something one would listen too on its own. Needless to say I found this extremely boring, but if you're into mellow, trance-inducing "epic-rock" (as described in the accompanying one-sheet) then give this a whirl. BH (Moonlee Records c/o Miran Rusjan/Krizevnska 5/1000 Ljubljana/Slovenia; moonleerecords.com)

Circle Takes The Square

photo by Shawn Scallen



DOMINIC • Running With Scissors 10"

There's a bit of rock, a bit of hardcore and some old-fashioned emo going on here. The tempo is mid-paced for most of the record with a few bursts of speed and a few mellow spots. The vocals range from sung to screamed, usually in that gray area in-between. This lies somewhere between Milemarker, 400 Years, and Dead Stool Pigeon. There were a few spots that were too poppy for my tastes but overall I would recommend this. BH (Untermensch Records c/ Oystein B. Lindbeck/Nidaroyagata 4/7030 Trondheim/Norway; deadletterrecords.net)

THE DOWN AND OUTS • Boys From The Blackstuff CD

This album was only recorded nine months after these four British lads first got together, and they recorded these 14 songs by themselves in their practice space. I am surprised how good this came out. 'The Down & Outs do what only the British can do so well: anthemic street punk! If you like classic street punk, then you can't go wrong with this one. CU (Dead & Gone Records/42 Glover Rd./Totley, Sheffield/S17 4HN/UK)

DRAW BLOOD • The Calm Before The Storm CD

This band does some great hardcore in the vein of early American Nightmare. Draw Blood is really aggressive, but punky and catchy at the same time. These folks even have some good thoughts to share. Some of their songs are about political issues, such as the fact that most wars are fought due to conflicts over religious beliefs, and how fucking pathetic that is. Other songs are more about personal stuff, but they are good too. Nice recording and artwork top this off. Really well done. CU (Trash Art/PO Box 725/Providence, RI 02901; soundculture.com)

DROOPY SEPTUM • Document:A CD-R

Ambient soundscape stuff. Maybe I'm just in a bad mood., but the whole time this was playing I was like, "Come on, do something already!" Give it a shot. MAH (Dynamo! Sound Collective; dynamosound.cjb.net)

DUFUS • Neuborns CD

This CD starts off with two energetic, interesting, party songs with the tons of band members getting in on the action. Then, it makes a sharp turn towards crapville. I guess after they recorded those songs they all stopped to take mushrooms and eat hummus, 'cause every song after that is a disjointed mess of a jam. There are 20 musicians listed and clearly half of them are there just to make annoying noises and giggle in the background. LO (Iron Man Records/PO Box 9121/Birmingham/B13 8AU/UK; ironmanrecords.co.uk)

DRUNKEN VENGEANCE BASTARD • 7"

Here are 5 songs of socially conscious punk music from France. That sounds more like Strike Anywhere instead of Anti Cimex like some may think from the bands name. The bands got lots of feeling and is tight and also through in some interesting guitar shenanigans for the hell of it. CF (Kick Rock/4 Rue Camille Desmoulins/42000 Saint Etienne/France; kickrock.com)

ESTEE LOUDER • Ohio's Best CD

Estee Loufer offers ten boring bar rock songs with male and female vocals. No lyricsheet, but some of the bad song titles were "Rock-n-Roll Die Die Die," "I Was A Teenage Mullet," "Dead by Dawn," etc. The CD features cover art of two headless women (presumably in the band) clutching their bare breasts, with the words of their band name written on their stomachs. They probably think it's original and funny, but it's sad that stuff like this exists and even sadder that it manages to get reviewed in these pages. PK (Diaphragm Records/PO Box 10388/Columbus, OH 43201; diaphragmrecords.com)

END OF A YEAR • Disappear Here CD

Really fast and biting hardcore in the vein of bands like Turning Point and Dag Nasty. End Of The Year manage to crank out twelve compelling tunes that tip a hat to those who came before but still add something new to the mix. MAH (OneOhFive Records/PO Box 19/Troy, NY 12182; oneohfive.com)

EAVES • Hohenangst LP

Wow, this is one of the best German records I've heard in a while. Totally tight and totally emotional (without being silly). This is much more hardcore than the typical screamo sound, yet the guitar harmonies are bitter sweet and the vocals so fucking tortured. Ah, it's simply beautiful. And the more you listen to it the better it gets. I just checked out Felix's website (he released this record) and he mentions one word when talking about Eaves that I completely forgot to say but it's the ONE word which describes this brilliant record perfectly: PASSION. Go buy. MH (Wild Zero c/o Felix Grimm/In Holzhausen 81/51381 Leverkusen/Germany; wild-zero.de)

ECHO IS YOUR LOVE • Paper Cut Eyes CD

Twelve tracks of female vocals set over melodic rock. Echo Is Your Love is a Finland-based melodic-indie band with a little bit of a dark edge to them. They have a way of floating smoothly along for a while before thrusting into occasional bursts of energy during some songs. Other than the fact that you can hear the hint of a foreign accent in the vocals, I don't think they stand out that much. They remind me of a number of bands that don't come to mind at the moment. People who like Pretty Girls Make Graves might want to give them a listen. WC (If Society/Jyrängöntie 7a1/00550 Hki/Finland; ifosociety.com)

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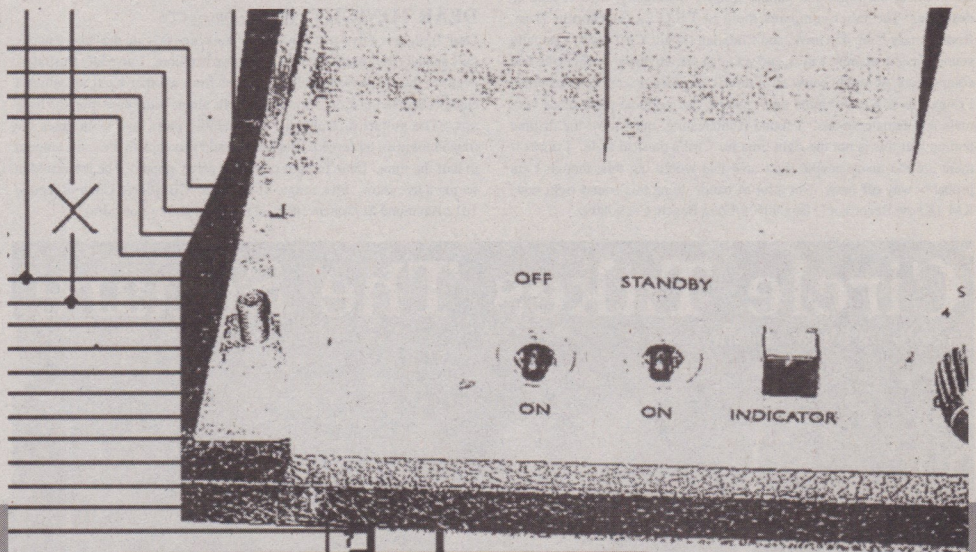


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THE END OF THE CENTURY PARTY

• Discography 1993-1999 CD

Thirty-three songs. Phew, that is a lot of songs. This is way more interesting sounding than I remember this band. I thought this was going to be just thrashy, but in reality they played a kind of fast, chaotic screamo that is extremely popular right now. These songs do not sound dated at all!! I think anybody who likes bands like This Ship Will Sink or Makara will really enjoy this. Towards the end of the CD the music gets a little thrasher, but this stuff is anything but dull. What a great idea to do this CD. People who haven't heard this band before should definitely check this out!! MH (Coax/PO Box 300536/Austin, TX 78703)

ESKE • Big Trouble In Little Village 7"

More awesome punk from Chicago. Rockin' mid paced hardcore that is pure frustration. Eight angst filled songs on here. Recommended. CD (Southkore Records/2814 S Pauldin Ave./Chicago, IL 60623)

EL MARIACHI • Wir, Wohin Und Wann CD

This is fucking great! Heartfelt melodic punk with German lyrics that cut right to the crap. One hymn after the other. I'm not sure how to describe this to you if you've never heard bands like Muff Potter or Rusty James. I guess, the closest comparison would be the sing-along stuff on No Idea, but less rock. To me this is truly emotional music. There's no clowning around, no silliness and no I-just-wet-my-pants-face on the singer. Just lots of heart. Awesome! MH (Sabotage/Hackettstrasse 30/51063 Köln/Germany; sabotage-now.com)

ENDSTAND • Burning Bridges CD

Hailing from Finland, Endstand has a number of releases under their belt now. These ten new songs are melodic, slightly metallic, and definitely catchy punk rock. Their sound is explosive and, as noted, catchy with the same sort of energy that made bands like Strike Anywhere and Kid Dynamite popular—catchy hard hitting punk rock with a strong emphasis on song writing. This is a good record, there is no doubt about that, however, I am always left wondering what makes Endstand unique? Their sound is rock solid and catchy, but nondescript. They don't really sound like a knock off of any other bands, and yet they don't have something unique going on either. Just really catchy... have I said that enough; catchy. I like this record. Enjoyable, easy listening punk rock. KM (Day After Records/PO Box 153/35201 AS/Czech Republic)

ELECTROSLEEP INT'L • CD

Twelve songs of heavy edged rock with male vocals and keyboards in tow from this seven (?) piece. Arty cynical lyrics about impending death are swallowed up by the lyrical nonsense that makes up the bulk of this CD: "Collision of illusions/the infrastructure's breaking/cracks in the sidewalks have chewed off a couple of your toes/we got 13 toes/can you pick yours out of the line up?/4 big/3 pinky/6 misc./can you remember what was returned/worse for the wear/after the passions collapsed on the same sidewalk/we got 13 toes/can you pick yours out of the line up?" Those are the complete lyrics to the song "13 toes," which is indicative of the overall lyrical content: mindless (metaphorical?) bullshit. I hated this. PK (Stickfigure Records/PO Box 55462/Atlanta, GA 30308; stickfigurerecords.com)

EURICH • Discography 1994-1996 CD

Sixteen songs, 28:50 minutes. This band was around in the mid nineties and did two 7"s (which are sought after by a bunch of kids) and some sampler tracks. It's funny, just as with The End Of The Century Party I remember this band as much less coherent, but they're actually really cool. It's fast, screamy emo with nice slower parts. Kind of classic emo if you will. I found myself really enjoying this. But since I'm cool I already owned their stuff anyway (except for the last track which was formerly unreleased). I think it's neat that this is being made available again. I'm sure loads of emo kids would be into this. MH (Coax/PO Box 300536/Austin, TX 78703)

THE EXELAR • Witness Relocation Program CD

I'm starting to like this CD as I give it another listen. The Exelar hails from New York and play brutal and chaotic hardcore sort of in the vein of Takara or A Light In The Attic... I might even venture to say some parts are similar to Tragedy. They have blast beats, dual vocal shouting matches, noisy squealing guitar parts, heavy tantalizing parts, and even twinkling guitar-picking parts. In the last song they sample Malcolm X from his autobiography. Lyrics are short and sweet, sometimes political ("Witness Relocation Program" and "Lines On Paper"), sometimes personal ideas about how to live life to its fullest extent ("Fight The Demon" and "Non-fiction"). The layout would be my only complaint, it's pretty lame. Oh yeah, they have an ex-member of I. Robot, for those of you who care to know that. Eleven songs, 20 minutes. CB (Peter Walkee Records/PO Box 14794/Albany, NY 12212)

EXHALE • Sacramento Slump CD

Exhale play up tempo melodic rock with dual guitar action and decently sung vocals. A tight rhythm section that locks into a beat and doesn't look back drives the ten tracks here. They play simple, direct, and forcefully. Layer on one guitar that sometimes runs close with the bass and other times provides a thick wash of fuzz for the second guitar's angular riffs. A dense warm sound results. Add to that a guy who chooses to sing his words and this winds up a fine rock and roll record. SJS (Sunny Sincicut/915 L St. #C-166/Sacramento, CA 95814; sunnysincicut.com)

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FINE BEFORE YOU CAME • Cultivation Of Ease CD

Fine Before You Came comes from Italy and would fit nicely on our radio nowadays, sounding like Lostprophets, The Used, Taking Back Sunday, and the whole "mall-emo" lot. The music is pretty good and catchy, but the singing leaves a lot to be desired, and I don't even want to talk about his attempts at screaming. Really not that great, but if you can't get enough of pop-punk with screaming, this one might be a little more appetizing. CJ (Green Records; greenrecords.net)

FUCK THE FOREST • CD

By now Ebullition's emo plague has encircled the planet tenfold thanks to superior web design and hightech mail-order distribution. Unfortunately to, as music's timeline ensues how continuously easier it gets for any idiot to pick up an instrument and blow a load in some two bit studio. This spruce goose seems to be hitting coffin nails all over the place with their less-jazzy Off Minor, less-chaotic Ampere, less-something brand of wimpcore. Get me to the post office quick, I got to mail this one to Crackpipe. MM (Tim Davis/PO Box 4534/Davis, CA 95617) [Mark's own label, Youth Attack, is part of the "emo plague" network.—Kent]

THE FIVE YEAR PLAN/GRETA GARBO • split 7"

I'm not sure why but from a band called Greta Garbo I expected ultra screamy screamo, but what I got was a very raw thrashy sound with a violin in the background, which was cool. So basically this reminds me of bands like Severed Head Of State and Cwill. It kind of sounds like a rehearsal room recording, though. With a better production this could be really powerful. Good stuff, nonetheless. The Five Year Plan starts of relaxed and with a keyboard in the background, then goes into a pretty cool screamo sound. There's that keyboard in the background but it's alright, not annoying at all, kind of fun actually. It's pretty "dirty," harsh, and earthy sounding for screamo, more like Rats Into Robots than Spirit Of Versailles, if that maybe gives you an idea. I had never heard of either band but I enjoyed them both. I'll keep this. Hand-numbered out of 300. Hm, maybe that's the reason I'm keeping it. MH (Jamie March/8 Jeffers Dr./Mount Pearl, NF/A1n 2V8/Canada)

FRANK CASTLE GONNA BREAK YOUR NECK! • CD

If street-level colloquialisms in band names and low-res digitized cover art are elements you fancy in your high school thrash, look no further. Here you get eight identical twenty-five second anthems of stolen Tear It Up riffs played backwards. For those of you who didn't get enough Boston hardcore/comic book fetishizing with the snaggle-toothed Runnamucks, focus your failure to mix with girls on these six minutes of t'n'a substitution. MM (dr_lazy@mail.ru)

THE FUNCTIONAL BLACKOUTS • CD

God this label is really good... this band plays in a similar vein as Vee Dee, but a bit more garage oriented I guess. Throw in some Rip Offs influence and there we go. Screaming solos and wanking guitar shrieks that are high pitched and pollute the ears. Great music to see live I'm sure. Get drunk, and watch people go ape shit to a fast rock band. Boing! NW (Criminal IQ Records/3540 N Southport Ave./Chicago, IL 60657; criminaliq.com)

FRANKLIN LANES • Running All The Red Lights 7"

Why the label even thought of sending this dreck in for review is beyond me. Franklin Lanes is nothing more than radio friendly pop. Think Prefab Sprout mixed with Jejeune. Ugh... Love songs are self absorbed and one-dimensional. The line "Your body is like cocaine..." in the song "Night Cap 2" is one of the most ridiculous lyrics I have heard in a long while. MA (Samuel Records/PO Box 263/39704 Pisek/Czech Republic; samuelrecords.zdc.cz)

THE GHOULIES • Reclaim The World CD

Radio friendly pop punk from Sweden. I could see these guys touring with Sum 41 and Good Charlotte which definitely could end up happening. Really clean transitions and vague political lyrics which is expected from a band of this caliber. Definitely a good band to tour high schools across the US though I'm surprised because one of the members is from Outbreak. Very safe, very predictable punk. blech. MV (Rockstar Records/Kurbrennenstr. 32-36/52066 Aachen/Germany; rockstarrecords.de)

GONNA FALL HARD • Slap By Gandhi 7"

This is somewhat straightforward thrash with some metally bits and a kind of happy, bouncy feeling at times. The music is tight and fast with vocals that are yelled and almost stray into the territory of screaming at times. The songs are somewhat short and the ones that aren't have a good amount of tempo changes with a lot of break-down parts though the pace is fast and furious most of the time. There are also a bare minimum of blast beats. This is good thrash, good enough that even those that aren't hardcore thrash aficionados may want to check it out. BH (Paolo Gaiarsa/Via S. Cristoforo, 12/36031 Bassano (VI)/Italy)

GREEN FUSE • 7" + CD

Layered, bass-driven abstract hardcore, treading similar ground already forged by Stop It!!, complete with noodle-ly guitars and multiple simultaneous screaming vocal parts. And while I have to say it's no where near that caliber of Stop It!!, it's definitely not bad for what it is, though the hand-made cover and inserts could stand to have been done a lot better. The lyrics, while dropping political buzzwords here and there,

unfortunately end up nonsensical nonetheless. TS (Ash From Sweat; metallicweb.com/ashfromswheat)

GREENLAWN ABBEY • CD

Twelve songs of bad pop/rock with male vocals. No printed lyrics, but here are some pathetic song titles: "Annie Anyway," "Strawberry Blonde," "Cigarette Girls," "Tori And Cat," etc. Oh and here's a lyrical gem I was able to pick out: "she got the strawberry blonde, she got the strawberry blonde/going on... she got with some other guy/she got with some other guy/tell me why." Total crap. Diaphragm records should be banned from HeartanaCk (gentle reader: please see Classical Ass review for further assistance with this matter). Swing the axe, Lisa! PK (Diaphragm Records/PO Box 10388/Columbus, OH 43201; diaphragmrecords.com)

HIVE MIND • Sand Beasts CD

Listening to this CD is like taking the pulse of electricity for just over 38 minutes. Slow and supernatural waves coast off of your spine like roaches. Roaches that hit the floor and evolve into mountains. MAH (Pacrec/PO Box 544/Hollywood, CA 90078)

THE HOLY KISS • 7"

The Holy Kiss is a dancey post-rock band. The A-side, "Back To Coma," is a radio-hit type of song, similar to bands like The Rapture or (insert hipster indie band here). The B-side song, "Grey Horizons," begs to be compared to Black Heart Procession, with its drowning pianos, slow delayed guitars, epic build-ups, and depressing singing. I like this side much better. The vinyl is extremely thick and heavy—good old European pressing plants. This record is okay... not something I'd recommend. And don't let the cover fool you, this is not a hardcore band. CB (Release The Bats; releasethebats.com)

THE HAVOC • Road Warrior CD

Lots of leather and poofy hair... The latest The Havoc release is a tepid mix of the Riot City punk sound and Motorhead-lite. They further undermine themselves with a limp cover of the Parisians' "Seventeen Years Of Hell." Blah... MA (Punk Core/PO Box 916/Middle Island, NY 11953; punkcore.com)

HUMAN POWER • Human Power? 7"

This is pretty cool UK thrash with growled vocals, which remind me of bands like Integrity and Monument. Nice packaging and overall vibe, but the guitar sound is just awful, which is a shame. Still a good effort from a bunch of people who definitely have their hearts and heads in the right spot. Mailorder price is so high because there were only 200 made. MH (\$8 to Mark/2 Bradgate Rd./Barwell, Leics/LE9 8FA/England)

HEAD HITS CONCRETE • *Thy Kingdom Come Undone* CD
Holy fuck, Head Hits Concrete is one intense band. Forty-seven tracks of hardcore/grind mayhem. Tech minus the metal, just fast discordant hardcore that doesn't let up. Intelligent lyrics cover power struggles, media manipulation and a lack of vital info, police brutality, men's responsibility in a rape culture, Ritalin and the ADD scam, religious hypocrisy, and tons more. *Thy Kingdom Come Undone* features the split 7" EP with Bodies Lay Broken, the *Hope Fear And Terror Of Dreams* 7" EP, the split 10" with My Mind's Mine, the self titled 7" EP, plus a few live tracks and covers of Crossed Out and Heresy tunes. Fucking rad shit. CD (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI, 54702; cahrecords.com)

HELEN OF TROY • *Face That Launched A Thousand Ships* CD
Waking Records is an awesome label doing some great releases, and this CD is definitely one of them. This 5-song (actually... 4 song and 1 "noise" track, meh) release will please fans of prog-rock who find themselves immersed in the punk community. Helen Of Troy isn't afraid to explore outer worlds with their meandering instrumental parts, as found in the second and third track, mainly. But they usually bring it back into some screamy punk beats. For all you ex-member enthusiasts, they feature players from The State Secedes, I Am The Resurrection, and Knives And Greenwater. Some of them now play in Gospel (who are amazing) and Free Republic Of Soul (who I have not heard yet). If you're into a more experimental, "psych-rock" side of screamy hardcore, then I'd recommend this to you. On the negative side, this does not contain any lyrics and the booklet design is filled with just thank yous and uninteresting artwork. CB (Waking Records/1803 Riverside Dr. #5M/New York, NY 10034; wakingrecords.com)

HOMOIRATUS • *Apocalypse* CD
Lots of burps and digital production make this wannabe death metal band totally unoriginal and just straight up boring. It sounds flat and bland (like a Burger King coffee). Needs some seasoning. Not much fast stuff going on here. Most of it sounds more like Pantera than anything else. NW (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI, 54702; cahrecords.com)

ILLEGAL ILLUSION • *Day Counting Night Counting* CD
Illegal Illusion hails from a "fucking little town" in the Czech Republic, and its easy to tell they're trying their hardest to be as catchy and fucking heavy as they can. Unfortunately, it comes off sounding like a tougher version of the nu-metal on ramp that a few years ago. They sound like they would be at home on Roadrunner Records or some offshoot of Metal Blade, but have yet to make it that far. They do have a few catchy riffs and a track that is a double song, so they get some credit there. Not really groundbreaking or great, but they are trying. CJ (Pohoda Records/Jiráskova 205/389 01 Vodňany/Czech Republic; rbphoda.net)

INFECTED MINDS • *It's Your Time To Go* CD
These guys are from the region I live in (the shitty region). Pretty basic, faster played punk rock that would be a lot better if it were mastered louder. The low volume kills it for me. Would be an okay demo, but as far as a solid release.... nope. It has good intentions, with political overtones. I guess these guys like The Pist. NW (WNB Records; mindsofinfection.cjb.net)

ISCARIOTE • *Necropole Trauma* LP/CD
It's melodic. No, it's metal. Wait it's both, it's Iscariote. Iscariote take Rorschach type metal and mix in some more melodic parts and the result turns out much better than most bands that attempt this. The metal bits are driving with screamed vocals and there are a lot of changes, very reminiscent of later Rorschach. The melodic bits are thrown in here and there and do a good job of maintaining the intensity. It's tight and definitely worth checking out. BH (LP on Last Day Of June c/o Marc Navel/La Gange Neuve/01400 Chatillon Sur Chalaronne/France; lastdayofjune.fr.st CD on Oto Records c/o Yoshitake Tsuyoshi/Saitama-Ken, Tokorozawa City/Nishuarar-Cyo 9-25/359-0035 Japan)

JUVENTUD CRASA • *Despues De Tanto Tiempo* CD
Twelve Puerto Rican (?) punk songs with male vocals plus a 13th hidden track. The vocals are sung in Spanish, with lyrics in Spanish and English included. The English translations were included as an insert, so that may or may not be standard. The lyrical content is presented in a positive manner and centers around questioning their own lives and the importance of breaking free from the roles that were assigned to them. There's a strong sense of ongoing struggle to carve out a meaningful life in a completely fucked up world. I wish I were fluent in Spanish. I think the songs would be even more powerful, if I didn't have to rely on the translations for their meaning. PK (Southkore Records/2814 S Spauldin Ave./Chicago, IL 60623)

JULIETTE • *From Somewhere In The East* CD
Juliette is from Poland and has a sound that is along the lines of very early, less jazzy Yage or even a more DIY and heavy (and early) Thursday. Their sound is very tight and concise, with clean strumming breaking through the distortion of the guitars, and lots of catchy melodies all around. Very heartfelt, and vegan/veggie as well! While their take on hardcore isn't too new or groundbreaking, they are doing it well and is worth a listen. CJ (Refuse Records/PO Box 7/02-792 Warszawa 78/Poland; refuserecords.prv.pl)

JIMBO JONES • CD
Jimbo Jones has a very heavy rock sound with a bit of the herky-jerky chaos thrown in. At times they get a good groove going but at others the herky-jerkiness of it just puts you off. I imagine that they're going for the MCS/At the Drive-In sort of sound and they do a decent job but just don't quite pull it off. This isn't to say that this isn't worth checking out if you're into that sort of thing. They're tight and don't devolve into a chaotic mess like a lot of bands in this vein. There's no lyrics included with the CD but given some of the song names (like "Cock Crowded") I'm not too surprised. BH (Troy McClure Records/Mellomveien 16/N-7042 Trondheim/Norway; jimbo-jones.com)

JEROMES DREAM • *Completed 1997-2001* double CD
Let's pretend for a minute that Jeromes Dream skipped the horrible waste of time and money making *Presents*, and talk about how good they were. Now, a lot of people can't stand the vocals, which I can sympathize with. Certainly he was no Elton John. But the music is incredible! Jeromes Dream is one of those bands you wish you saw several years ago, back when screamo was unpopular and everyone skanked it up to Less Than Jake. Now all their stuff sells on Ebay for way too much. So unless you have all the rare vinyl and don't care about extra material and live recordings, then you'll probably want this double CD. For those of you unfamiliar, they play fast, chaotic bursts of raw hardcore with high-pitched non-understandable vocals in relatively short songs and too much feedback. Their layout is mediocre, nothing that exciting. It has all the lyrics and information about each song, which is positive. My biggest complaint is the lack of pictures. Well, that's my review. I think this band was pretty awesome, you should pick it up, pick it up, pick it up! CB (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

JESUS MAKES THE SHOTGUN SOUND • CD
Seven long, intensive tracks of dark and brooding hardcore. Most songs are nearly instrumental, with a dramatic weight and moody edge. The structure is intricate, played slow, and very deliberate. Heavy shit, dude. Occasionally, JMTSS goes into the chaotic direction with frenzied guitar and screaming vocals. There are no lyrics and I'll be damned if I can figure out what they are saying. All in all, a tight release from this six-piece. LO (Ethospine Noise/PO Box 1611/Riverside, CA 92505; ethospine.com)

JUSTICE • *Look Alive* CD
These five songs have been released on 7" by Complete Control Records, on CD by Dead & Gone, and recently Lookin' Out Records from Boston put them out on 12" vinyl (along with the demo on the flipside). Justice (from Belgium) was formed in the summer of 2003, and by the year 2004, they have already been in everybody's mouth. [Er, I think Christian means they have already been "on everybody's lips". Or maybe not...—Lisa] Justice does some great classic straight edge hardcore à la Underdog, Straight Ahead, and early Youth Of Today. Their live shows are almost as energetic as Dead Stop's live sets. By the way, if you have never seen Dead Stop and don't know what I am talking about, then you really missed out. The only thing that leaves a somewhat sour taste is the fact that for Justice, hardcore seems to be about nothing else than having fun. Don't get me wrong, I like having fun. But there is just so much more to hardcore. For example, Justice thanks the Antwerp Peepshows, Coca-Cola, Nike, and Frituur Boobies on their lyric sheet. I think there are worse things

than that, but then that is not really funny and smart either. Actually it makes these kids look pretty dumb. I think it really says a lot about Justice's understanding of hardcore. CU (Dead & Gone Records/42 Glover Rd./Totley, Sheffield/S17 4HN/UK)

KATHY CASHEL • *The Question Is Yes* CD
Kathy Cashel plays rock and roll that reminds me a lot of Sarah Dougher, maybe with a bit more dynamics. She has back up instruments on most songs, but the songs are based around Kathy's singing and acoustic guitar. The music is sometimes a bit slow, and for some reason I just can't get into the vocals—but otherwise it's pretty. The lyrics are personal, intelligent and well thought-out. This is pretty good. CB (Exotic Fever Records/PO Box 297/College Park, MD 20741; exoticfever.com)

KILL THE MAN WHO QUESTIONS
• *Industry Document: Singles, Live, Unreleased* CD
KTMWQ should need no introduction, as they were one of the few US hardcore heavyweights to come out of the years around the turn of the century, and were light years beyond all their "screamo" contemporaries. Hailing from Philly, they were probably most influenced by early-'90s New York hardcore (the intelligent and political stuff, at least), and left quite a wake of destruction in their six years. This CD wraps up the final recordings, plus some live songs and videos from the last show. Actually, *Industry Document* contains everything Kill The Man released besides the *Sugar Industry* LP. Off to a bit of a slow start—and perhaps a bit of a long ending (they probably should've called it a day after Nikki left)—KTMWQ were probably at their best on the LP, but this CD is still crucial listening. TS (Cheap Art Records/PO Box 2101/Philadelphia, PA 19103; cheap-art.com)

KNOW MASSIVE • *Mood Swing Set* CD
Know Massive is Jason Atkins who masterfully rhymes over 16 chill beats. Thrown into the mix are some nice backing vocals and minimal instrumentation. It's obvious Jason listens to way more than hip hop, with each song being dedicated to various bands and individuals from John Coltrane, to the Pale Saints, to The Rapture and beyond. He also covers "If Only Tonight We Could Sleep" by The Cure, which is an interesting comment on his musical influences. I can see pop elements in the vocal harmonies, as well as some of the musical arrangements, but maybe he should be more accurately described as "abstract" and "bugged out," which are his words and not mine. Fitting, since he routinely dismisses all the gangstas and thugs, and laments that "commercial niggas fucked it up but I do it in spite." The only thing that bothered me about this CD is that he repeatedly hypes himself in his lyrics. If you think you're all that, keep it to yourself. It's called being humble. It would make me respect your efforts even more. PK (Moodswing Records; moodswingrecords.com)

THE KRUNCHIES • *Interbang 7"*
The Krunchies cranks out lo-fi punk rock with an addictive immediacy. It's catchy, fast, and raw. Recalls the early output of Rip Off Records. Amanda Hohmeier's vocals and screams gives their sound more of an edge, and really makes the songs stand out for me. I say bring her more to the front in the future! So, if you like KBD and the early roster of Rip Off, then by all means pick this record up. Comes on clear vinyl. MA (Criminal IQ Records/3540 N Southport Ave./Chicago, IL 60657; criminaliq.com)

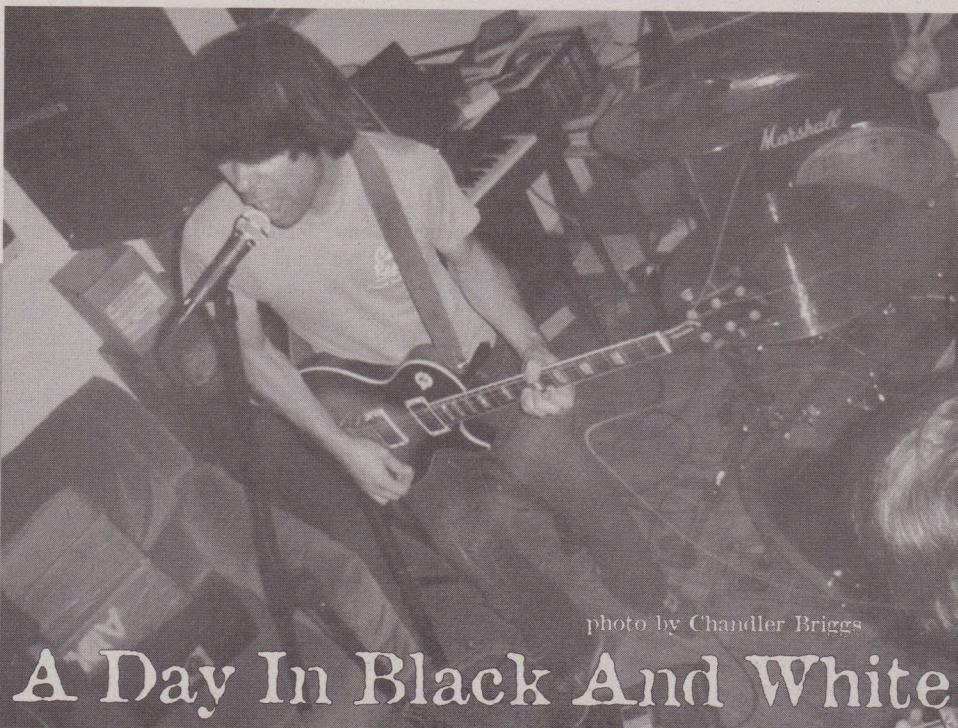


photo by Chandler Briggs

A Day In Black And White

LAVA LAVA • Hey Fragile cassette

This tape has 10 songs of DIY cutesy indie pop from DC, featuring Spoonboy and Amina. They use keyboards, handclaps, and acoustic guitar, among other noises to put these songs together. I found the lyrics to be about personal experiences and life, with a few underlying social comments. Any fans of Plan-It-X style stuff will probably be into this. I really like it. CB (\$2 to Spoonboy/PO Box 2181/Bloomington, IN 47402)

LEE MARVIN COMPUTER ARM • CD

Five short rock songs with sassy male vocals and a few horn treatments. Remember, The Rolling Stones? Bump it up a notch and you have Lee Marvin Computer Arm. Five songs in 13 minutes. No lyric sheet provided. PK (Conspiratos In Sound/19369 Fairlane Ct./Livonia, MI 48152)

LET IT DIE • Stick To Your Guns CD

"Heavy" hardcore that equates solid-state guitar amps and coordinated band shirt wearing to dim-bulb minded tuggishness for safe crowd acceptability. The actuality of their cheeseball aesthetic is, not surprisingly, opposite of their intention: unthreatening, insecure Christian trolls, fantasizing in anger spouts to invisible divorced parents via Pantera paraphrasing. Why, if it were anything otherwise, these Homies would be focusing more on the chrome rims of their sports cars and perfecting their mack-attacks on sixteen year olds at the Burger King parking lot. May the poltergeist of "Dimebag" Darrell Abbott harass us from beyond the grave nevermore! The time has come to exorcise that big bearded bitch. MM (Spook City Records/PO Box 94891/Philadelphia, PA 19101; spookcityusa.com)

LUNAR • Turbo CD

This is just jangly, wandering guitar played over ambient noises for the most part. There are drums and the like, too. Occasionally there are vocals but not enough to keep things interesting. For the most part this did little besides put me to sleep. It might work as ambient background music in a movie, but other than that it's just boring. BH (Moonlee Records c/o Miran Rusjan/Krizevniska 5/1000 Ljubljana/Slovenia; moonleerecords.com)

LUASA RAEON • Consumed Within The Years Of Lead CD

Five tracks of mostly dark, epic, ambient noise. These tracks are long, with most averaging between eight to ten minutes. The second track, "Forging New Alloys" had reoccurring piercing tones that were too intense. I tend to like lower toned and more organic sounding noise. The high pitched electronics that cycle throughout the first few tracks definitely got under my skin as well as the looped sound of knives being scraped together on track four. However, those moments are relatively minimal and not as extreme as they could have been. If you like dark noise with an eerie underbelly, you will probably dig this. PK (Pacrec/PO Box 544/Hollywood, CA 90078)

MONTY LOVE • Girls Are The New Boys CD

Monty Love skirts the edge of pop with their melodic sound. It has a happy/bouncy sort of feel to it while still maintaining a good bit of intensity. The music is mid-tempo for the most part with some faster bits thrown in. Comparison wise I would put them somewhere between Hellbender and Strike Anywhere, or any of the local Gainesville band No Idea put out in the '90s. It's catchy and well put together, worth checking out. BH (Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

MY LUCK • Endurance 7"

Four more tracks from this straight ahead straight edge style youth crew band. If you liked their old material then you will dig this. God but not amazing. KM (Not Just Words/De Kling 4/8651 CK IJLST/Netherlands)

MANHANDLERS • CD

Now, this is PUNK!! Catchy, raw, chaotic, sleazy and tough, all rolled into one. The vocals have attitude with a from-the-gut snarl, embellished with some screams here and there for more "oomph." The recording is far from polished, leaving the guts and soul fully intact. There's a spaciness in the sound that gives the recording a live feel. I like the don't-give-a-fuck vibe of this band. "Make Out Bandit," "Die Love Die," "Too Little, Too Late" and "Upfront" are the standouts. MA (Criminal IQ Records/3540 N Southport Ave./Chicago, IL 60657; criminaliq.com)

MASSGRAV • Napalm Over Stureplan CD

Blazing out of Sweden, Massgrav pounce forth with one of the better CDs I have heard from Sound Pollution. Massgrav plays extremely pissed off, crazed, and furious thrash. Their style isn't cutting edge or anything super new, but they just have a really powerful and intense energy to their songs; rage powered! The CD goes on song after song never losing this driving energy. They pack twenty-seven tracks on to this CD in under twenty minutes! The CD includes an apparently hard to find 7". If you like Scandinavian hardcore/thrash then you should definitely check this CD out. A real stand out in this genre of hardcore! KM (Sound Pollution/PO Box 17742/Covington, KY 41017)

THE MAX LEVINE ENSEMBLE**• How To Build An Intergalactic Time Travel Machine CD**

Ah, to be 15 again. TMLE is fun punk that isn't surprising anyone when their trumpets come in. With tracks entitled "Poop Farm" and "Pablo Pinkpants," their carefree and immature style is pretty easy to see. Not really my favorite, but if you like NOFX or punk along that line, give this one a listen. At the very least it will make you smile. CJ (\$5 to Shake Got The Beets Records/PO Box 771/Athens, GA 30601; shakegotthebeetsisthebomb.com)

MISS TK & THE REVENGE • XXXO CD

It must have been about 8 years since I bought a release from Gem Blanstén. I used to love everything they put out in the early to mid '90s, but I kinda lost interest in their stuff after they started to release non-hardcore bands. So when I got this for review, I had no idea what to expect. Of course, this is not a classic hardcore record, but guess what—I love it! Miss TK is ex-Lifetime vocalist Ari Katz's wife, and Ari actually plays drums in her band. Miss Katz's vocals remind me of the girl from Tok Tok vs. Sophie O.! Fastbacks are a reference, too. So think the girl from Fastbacks, Cindy Lauper, and Nena teaming up for a party pop punk project, singing songs like "Fake Italians Are Not Stallions," and you might get the idea. This is the soundtrack for your next party. Now, everybody dance! CU (Gem Blanstén Records/PO Box 356/River Edge, NJ 07661; gemblanstén.com)



Wasted interview by Jeremy Othmer

HaC: I just picked up the new disc Here We Go Again. I was a huge fan of the first disc Suppress & Restrain, now I know I am a fan! Why did you guys feel it was a good idea to release all the songs on CD, do you think the kids are just not buying vinyl anymore?

Ville: Yeah, kids are still buying vinyl and we prefer vinyl. All of our releases are released on vinyl except the compilation CD. The idea was to get the old songs still available, cause a lot of people are just lately getting to know us (especially abroad) and our seven inches are sold out, so it was easier to collect them on a CD. There are 29 songs, so I don't know if it could even fit on an LP. It's also because there's two of our videos there as well.

HaC: I agree vinyl does sound the best. So if they are from 1998-2001 is there anyway we can still get our hands on some old Wasted 7"? Does this mean they are all out of print?

V: I'm afraid it's not possible, they've been all out of print for a long time. The first one was released in 1998 and there was only 300 pressed. All the others were pressed 500-1000.

HaC: What is Combat Rock Industry? A label?

V: Yeah, Combat Rock Industry is a record label and a record shop in Helsinki, Finland. It is run

by good friends of ours, Janne from Endstand and Jani from Manifesto Jukebox. We've known them since the beginning of the band and they've released practically everything we've recorded. They've released almost all the first 7"s as well, just the name of the labels were different. They both had small labels at first and then joined forces later on to become Combat Rock Industry. They've done a really good job for us and we are happy working with them. They also release a bunch of other Finnish stuff and some Swedish bands like Nine and Bombshell Rocks.

HaC: Endstand cool, I like those guys. It's really good to hear such a kick-ass style of punk music coming from Finland. Being from Canada myself, any Canadian bands interest you guys. I'm sure you're all big fans of Propagandhi!

V: Yeah, I wouldn't say I'm a fan of Propagandhi, but I have a few of their releases. I especially like the Tomorrows Empires... I don't really know too much Canadian bands. I might have some records of Canadian bands, I just haven't checked from the covers where they're from...hah. I know D.O.A., they're good. And we played with Born Dead Icons in Stockholm, Sweden and they were from the French speaking area in Canada.

HaC: Now I wanna ask you guys this... I noticed a couple "political songs" on your disc, do you guys think as yourself as a political band? 'Cause

I know with my band the Dead Chretiens we have a couple songs about the Canadian government and what they do, but for the most part we don't really consider ourselves that political. You see what I'm getting at?

V: I wouldn't say we are a political band. I hate party politics and all that shit. Still, I'm interested in what's going on in the world—and I like to criticize and point out my opinion on certain issues—but it's more like on a personal level, you know. It's all connected in terms of living experience, I don't wanna write about something political, just because a punk band has to be political. I think you can write about anything as long as you're honest and sincere, I think that's the most important thing. We have some songs with a political edge and we have a lot of personal songs. But no happy or love songs. I think that the music and lyrics have to go hand in hand and since our music isn't too happy, it calls for something different. For me writing lyrics is also some kind of a form of therapy, so it's obvious to deal with the downsides of things. But who knows someday we'll even write a love song just to piss everyone off...

HaC: I really like the new video, who did it, and why did you guys pick that one song? It's a good one, but I just wanna know why that song?

V: Do you mean the animation video "In The

MIRACLE OF 86 • CD

This CD starts off strong with a catchy little ditty that has Smith-esque guitar hooks and a memorable chorus. The singer's voice sound just like that guy from Soul Asylum, Dave Something I think. (You know, the dreadlocked guy Winona Ryder dumped Johnny Depp for.) The rest of the songs go from mid-paced pop to light indie rock. They are all nice, but is nice really what you want? Actually, from a band like this nice is probably pretty good. The songs are mostly about relationships (a shocker) and the singers voice is distinctive but never whiney (a relief). It's sweet pretty much all around, even when singing about being fucked up. LO (Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215; immigrantsun.com)

MOVIES OF THE FUTURE • Let's Call It A Day CD

Movies Of The Future is a melodic hardcore band from Germany that throws in a few heavy parts and breakdowns to give their songs variety and an edge. Unfortunately for them, alt-rock bands in the US are doing the same thing. So that similarity put me off to the whole record. I don't really need to hear underground bands playing in the same style as corporate bands on the radio. That said, this CD is good. Solid songs and good production come together quite well for them. The true highlight of the CD is the cover art by Stefanie Levers. She collages messed up cartoon animals onto a crude city backdrop. Toothy gorillas, mounted bunny heads, and freaky humanoids abound. LO (PXF Records/Brückstr. 15/44135 Dortmund/Germany)

MT. GIGANTIC • Old Smiler CD

This band features Mike Dixon's (of Rep Seki and Rapider Than Horsepower) guitar and recording talents and is as close to an acid adventure as you'll come. This is an indie ensemble with a very unique sound. The music is frantic, erratic and very attention grabbing at first. The cartoon animal artwork seems rather appropriate when some of the lyrics are read and when the high-sounding vocals are taken into account. This record is incredibly unpredictable as Mt. Gigantic makes tempo changes from slower melodic singing to fast-paced alarming little shrieks. *Old Smiler* is one of the strangest records I've heard but with a variety of

instruments, unique song arrangements, songs about masturbation, and titles like "Hey There Is No Birthday Party For Me Here I Want To Punch You," how can you possibly go wrong? WC (Harlan Records/7205 Geronimo/North Little Rock, AR 72116; seemybrotherdance.com)

MY NAME IS RAR RAR • mini CD

Having come into contact with underground projects from both areas and getting a feel for the trends, the combination of a band from Chicago and a label from Italy scared me. Both places are really into the post hardcore, indie sound—some of which is even of the obnoxious artschool variety. Sadly, so is My Name Is Rar Rar. You have no idea how much I would have preferred a shitty recording of a thrash band that sings about Godzilla over this stuff. I have a soft spot in my heart for cutesy monsters, but this band is just annoying. Really, really annoying with its high pitched vocals and jam-like song structure. Tweaks, screeches, keyboard mumbo-jumbo, and not a solid beat to be found. LO (8MM Records/Via Canova 1/31050 Ponzano Veneto/Italy)

NON FICTION NOIS • Contaminacion Mundial 7"

Seven songs of fast political punk/hardcore with raw male vocals from this Chicago four piece. The first song is sung in Spanish, and the comparisons to Crudos are inevitable, but unnecessary. The lyrics deal with war, racism, religion, fashion punx, and irrational fears. The spin on these ideas aren't new, but I'm sure if Non Fiktion Nois stays together, their politics will grow with their music. Good. PK (Southkore Records/2814 S Spauldin Ave./Chicago, IL 60623)

NO DENIAL • Crossing Beyond Illusions Currents CD

I'm not familiar with their previous releases. However, I am familiar with certain members past bands (Man Lifting Banner, Dead Stool Pigeon, Mainstrike, and Among The Living). No Denial have a strong NYHC influence in their sound, just a little less heavy sounding. The songs are solid, and it's quite apparent these guys know how to play. The drummer is pretty damn good, and the songs are constructed with more than the usual verse-chorus-verse formula. "Ties Of Affection" is one of the stronger numbers with a thunderous build up leading to a choppy mid

tempo that recalls Cro-Mags. I get the sense there's a Krishna consciousness in the lyric department. "Natural Prosperity" references the "we are not our bodies" idea, and "Desperate Times" is about the final stage of this world. While religion in any shape or form is not something I believe in, I still found the whole of this disc to be pretty good. MA (Crucial Response Records/Kaiserfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

NEW WINDS • A Spirit Filled Revolution CD & book

Both a book and CD this release covers a multitude of leftist political topics. The book starts out with the song lyrics, follows that with short explanations of the songs and then turns things over to a variety of writers who cover a variety of topics, ranging from anti-imperialism to animal rights to the place of spirituality in politics. It's an inspiring collection and is put together very well. Mirroring the variety of the book, the CD contains a variety of music as well. Most of it is very melodic hardcore with a really slick sound. A few of the songs are slow enough that they start sounding a bit more like rock. All of this reminded me a bit of Reason To Believe, though New Winds has a lot more variety in their songs. Also adding to the variety are a rap song and a middle eastern style song. At times I was really into the music, but at others it felt like it was dragging a bit. Overall though I would recommend this because the music is good and the book is informative, inspiring, and interesting. BH (Refuse Records/PO Box 7/02-792 Warszawa 78/Poland; refuserecords.prv.pl)

NINJA GUN • Smooth Transitions CD

Twelve overproduced, radio friendly southern rock songs with male vocals. The lyrics are of the bubblegum, non-threatening variety. They even have a song mocking FM radio, called Dead FM. How rebelliously cute! A&R reps, please take note: these guys would be the perfect opening act for the next Green Day tour. PK (Barracuda Sound/PO Box 11994/Gainesville, FL 32604; barracudasond.com)

NOISEAR • 7"

The artwork of this record looked cool, so I picked it, but the music is kind of disappointing grind/thrash stuff with a below par recording. Oh

Suburbs" or the "normal" video "The Corner?" We chose, "In The Suburbs" for the animation because the lyrics tell a story about a family with alcohol problems and domestic violence. The animators wanted a song with a story, so that's why. It's also a short two-minute song, and an animation is really slow to make. Then "The Corner" was just a good song and people seem to like it a lot on gigs, so that's why we picked that one for the "normal" video. Both of the videos were made by friends as art school projects. We were lucky that way, cause we didn't have to pay thousands of Euros to get them done.

HaC: What did you guys listen to when you were younger and what do you listen to now?

V: When we were kids in the '80s we listened to heavy metal, Iron Maiden, Dio, Mötley Crüe, Kiss, stuff like that. Then we got into skateboarding in the late '80s and heard some punk bands on the skate video soundtracks and that was it. There was no internet or good music magazines back then in Finland. As this is kind of a remote area. All we had was *Thrasher*, that was the source of information about punk bands. First it was something like Black Flag, Sex Pistols, Misfits, and Bad Brains. Then we started to listen classic Finnish stuff and later on, some more melodic stuff like Bad Religion. But then when it all exploded, like in 1993, I almost stopped listening to punk, 'cause I was so pissed that it's in the mainstream! The thing that none of my peers knew about or if did hated (just like skating) a few years earlier is now all over the place, I couldn't handle it. Nowadays I still mostly listen to punk rock and hardcore. But nowadays you can call just about anything punk rock. But I also like psychobilly, old rock 'n' roll, old heavy, some indie rock, reggae a bit...

HaC: Who would you like to tour with the most?

V: I don't know, that's a tough one. Especially with bands of today. The tours with Endstand and Manifesto Jukebox have been a lot of fun,

cause they're good friends. But if I could choose any band in any era, it would be 20 something years ago with the Circle Jerks and Black Flag!

HaC: Does anybody in the band plan on getting into politics?

V: Certainly not! I think it would be the same if you wanted to fight for peace and wanted to change something about the defense system—you would not join the army and try to change it from within! Like going there and talk to the fucks working there that we don't need any guns anymore! It just doesn't fucking work.

HaC: When do you plan on coming over to North America, or are you too scared?

V: There have been some plans about coming over there, but we are still waiting and seeing if something better comes along. It's really expensive to come there and we can't afford to lose any money, so... maybe if someone wants to release our stuff there, it would help a bit. Combat Rock Industry have some distribution over there, but a release would be awesome. I've been once in the US, in California for a couple of months, but not with a band. I liked some things about it there it a lot, some things I hated. But touring there would be great, cause there's a lot of good bands, especially in winter time it would be great to come over, 'cause it's freezing like hell and dark here, you can do nothing else but ski and drink vodka, ha...

HaC: Canada is pretty cool, I think you guys would like it here. What are some of the bands opening your eyes in Finland now?

V: On A Solid Rock, Phoenix Foundation, Presley Bastards, Herodishonest (who are touring the US right now!), and I Walk The Line. There are a lot good bands spawning all the time.

HaC: I wanna check out Herodishonest play a show, I picked up their tape with all their songs. Fucking classic. What a great band. Are there any good 'zines where you're from? Do you guys read 'zines at all?

V: Yeah, we read 'zines a lot. In Finland there's not so many 'zines, few good ones: *Palokka* (RIP), *Toinen Vaihetohto*, and *Downsided*. But it's mainly foreign ones like *Maximum Rock 'n' roll*, *HeartattaCk*, *Reason To Believe* (RIP). Many of the 'zines have stopped making the normal print 'zines and just moved on to making webzines, which is not so good, I think. I like the printed versions a lot more because I don't like being on a computer a lot, just what's necessary for e-mails and stuff. I mean there's a lot of good sides about internet for information and stuff, but it's just not too good if it starts to dominate.

HaC: Any new plans for a new record?

V: We just released a new album on LP and CD called *Heroes Amongst Thieves* on the 1st of September in 2004. It's out on Combat Rock Industry (Finland) and Bosstuneage (UK/Japan). It turned out great, we are really happy with the result. It's our third full length and it's by far the best album. It combines all the good sides of the old stuff and adds a bit new flavor there I think.

HaC: Do you guys play lots of shows in your area, and tour a lot?

V: Yeah, we have played in Finland a lot, over a hundred shows over the years. And we have made something like 8 or 9 shorter or longer European tours. And after releasing the new record, we are touring some more in Finland. Then in the beginning of 2005, we start a European tour. This time we try to go all over the place as much as we can. From the east to west. And hopefully later, we reach some other continents as well.

HaC: Is there anybody that you would like to thank?

V: All the people who've supported us over the years and come to shows, interviewed us, given us a place to stay, bought our records. And thank you for interview! I really hope we make it to Canada someday!

HaC: Thanks for taking the time to talk with me, and good luck with the band.

Occam's Razor

photo by Chandler Briggs



crap, how can music be this fast and still completely dull? The drummer sounds like he built his set out of tin cans, but I don't think he did it on purpose. Again, this sounds German. Why, I ask. Why? MH (This Blessing This Curse/PO Box 3871/Albuquerque, NM 87190; thisblessingthiscurse.com)

NUNCA MAS • Fuego En Ma CD

This is mosh metal with all the double-bass drumming that goes with it. It's well played but nothing out of the ordinary. The vocals (in Spanish) are deep and growly, the guitars are heavy, and the drummer has multiple bass drums (or at least a double bass drum pedal). I found this to be well done but boring, but then I'm not into mosh metal. BH (Decision Personal Records c/o Carlos Martinez/Allende 27 Local 2/Col. Centro/D.F. 06010/Mexico)

NO SLOGAN • National Threat 7"

This band from Chicago rocks 6 songs of pissed off, catchy hardcore in an old school vein. I can't think of any bands to compare this to, but it's really good. Intelligent and personal lyrics tear up fashion kids, ego driven scenesters, and the wage economy. "Arm The Victims" and "National Threat" were my favorite songs. Solid shit. CD (Southkore Records/2814 S Spauldin Ave./Chicago, IL 60623)

NOTHING DONE • 7"

From the ashes of Know Your Enemy and Reaching Forward rises Nothing Done. This Dutch hardcore band plays very solid straight ahead skateboard hardcore. There are eight tracks on this 7", and it plays well. Full color cover depicting a skateboard with the Nothing Done logo on it. Nothing new, but as I noted very solid hardcore. It sounds good and will definitely

be a crowd pleaser for those into this sort of traditional hardcore. KM (Not Just Words/De Kling 4/8651 CK IJlst/Netherlands)

ONE DYING WISH • In Eidetic Resolution CD

Wow! These five guys create a tidal wave that will take you away. A great mixture of lots of emotion, a piece of metal, good old hardcore, and of course rock with doubled screaming/singing vocals in the vein of From Autumn To Ashes and Poison The Well is presented on this 4 track CD. The only bad thing—ITS TOO SHORT!!! But the greatest fact: your girlfriend will stay in the room while you hear this great sound... I've tested it! So please, support this great band, buy their records, go to their shows enjoy the fanclubs and ignite a One Dying Wish fire around the world!!! SS (This Blessing This Curse/PO Box 3871/Albuquerque, NM 87190; thisblessingthiscurse.com)

OPERATION CLIFF CLAVIN

• Out Of Control discography 2xCD+DVD+7"zine

We have here 89 songs, a 'zine explaining each song, and a DVD of live footage, all from this political pop-punk trio. I now know more about this band I'd never heard of than I ever thought I could know. I really can't say a whole lot that I like about this Operation: Cliff Clavin's music but they at least cover a few classics. The Pixies song in particular made me smile. Otherwise it's just basic sing-along pop-punk through and through. However, I give them a lot of credit for sticking together this long, putting out their own stuff, and compiling this release which looks like it took a lot of work. One really great feature about OPCC is their lyrics and message. They have a lot of important things to say and touch on some serious issues within the country, the scene, and their community. I'm totally behind what this band does, but the music just isn't my thing as it

doesn't really push any boundaries. WC (\$10 to Plan-It-X Records/PO Box 3521/Bloomington, IN 47402)

POLICY OF 3 • Anthology CDx2

Has it really been ten years since Policy Of Three broke up? It doesn't seem like it was that long ago that I was watching them play at the first More Than Music fest in Columbus. Oh well, time flies I guess. This double CD contains everything that Policy Of Three released over their six year run plus some previously un-released live tracks. Policy Of Three was always one of those bands whose records, while good, never captured the intensity of their live show. And intensity was the name of the game when it came to Policy Of Three. They had a melodic sound that was heavily influenced by the "Revolution Summer" bands from DC like Rites Of Spring and Embrace. Underlying this melodic sound was an intensity and feeling that was really what grabbed you and held your attention. In the liner notes Bull, their bass player, writes that: "This record might sound hopelessly dated and irrelevant in the year 2004." I would strongly disagree and hope that that could never be true. The Policy Of Three sound has definitely stood the test of time. BH (Ebullition Records/PO Box 680/Goleta, CA 93116; ebullition.com)

POSTHAND • By The Sign Of Bye Bye CD

Not hardcore in the slightest, Posthand is a 6 piece indie-pop group from Japan. Lots of synth and electronic sounds help layer their mellow indie rock sound that is along the lines of Ozma and Mum. Very poppy and pretty, these Japanese indie/power-pop kids would fit in most collections. Chances are you won't be able to practice any spinkicks to this, but its great for background music. CJ (Waiting For An Angel; waitingforanangel.com)

THE PHANTOM PAINS • In Bed With The Dead CD

This band from Texas features ex- and current members of My Luck, The Final Plan, and Far From Breaking. According to their info sheet, The Phantom Pains does horror inspired hardcore, and will appeal to fans of Nerve Agents, The Misfits, and AFI. Well, their lyrics might be horror inspired, but their music isn't. They do have some horror styled intros, but when their actual songs set in, it's all old school hardcore. Far From Breaking and My Luck are great old school bands, and so you know this band has to be good, too. Really, this is good old school hardcore with some cool looking artwork. The folks at This Blessing This Curse should just not try to sell this for something that it is not. Other than that, this is pretty damn good. CU (This Blessing This Curse/PO Box 3871/Albuquerque, NM 87190; thisblessingthiscurse.com)

PRIDE KILLS • 7"

While being in a band might be your own person (sic) outlet for your frustrations, try not to forget: having a microphone, releasing music, and being on stage; is all a position of empowerment. "Don't use this privilege to demonize women because you've had a bad breakup. It's a tired scene and doesn't make anyone feel more welcome here."—Takarū. I lifted this quote because it's the first thing I thought of when I read the lyrics to "Drama Queen," the first of four songs on this record. Writing your ex-girlfriend off as a "slut," because she left you is pathetic. You should be embarrassed for propagating this sexist bullshit within hardcore, but your lyrics indicate your smugness, among other things. The lyrics to this record are fucked up: "I don't care if you don't speak to me/I don't care because I know I am the scene/fuck you." You're the scene huh? You arrogant fuck. How old are you? Ten? Reality check: you're NOT the scene and your band is nothing more than a boring rip off of Killing Time. Grow up, loser. PK (This Blessing This Curse/PO Box 3871/Albuquerque, NM 87190; thisblessingthiscurse.com)

PUNKORA • Bombas De Democracia CD

Despite being from Chile, Punkora sound like an East Bay pop punk band. Too cheery for me. I'd rather hear a band murdering their instruments and damaging their vocal chords. However, if you dig the early output of Lookout!, here you go. Political minded lyrics (with English translations), and articles on various topics included in the lyric booklet. Released by a zillion labels, so contact the band direct at... MA (MasAPunk/G.G., Casilla 15, Correo San Martín/Santiago/Chile; masapunk.org)

RAEIN • Döden Marscherar Åt Väst 7"

Fuck, this band is so good. This record contains two more gems from these Italian screamo superstars. The music is powerful and heart-wrenching, and the lyrics are poetic and beautiful. The artwork is almost as amazing as the band: dual-color silk-screened black jacket, black/purple split vinyl, and lots of neat inserts. I highly recommend this band if you're into anything similar to Funeral Diner or Portraits Of Past. They also share a drummer with La Quiete. CB (Release The Bats; releasethebats.com or raein.iet)

RAPIDER THAN HORSEPOWER • Rapider Than... CD

Yeah, I do not like this. The vocals are wannabe weird and simply annoying. I can't even hear the music underneath it; that's how prominent and distracting they are. And I don't care if this band features some ex-members of some formerly (probably) over-hyped bands or not, this is still basically unlistenable. Plus it has the kind of artwork that makes it impossible to read the lyrics without getting a huge headache. Maybe that's art. Personally, I don't think it's a coincidence that art rhymes with fart. Nuff said. Give this CD to a person you hate. MH (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

THE SOLUTION • CD

Italy has been the birthplace of European hardcore, and there were some important bands coming out of Italy, e.g. Kina, Negazione, and CCM. Those bands made the right decision to sing in their native language Italian, and they still found a great following all over the world. Later on, most of the newer bands from Italy started to sing in English. Now most Italians are known for having really strong and somewhat funny accents when speaking English, and it's kinda weird to hear that on a record. Do you remember that Think Twice LP on Crucial Response from the early '90s?? It had some really amazing hardcore on it, but their singer's accent ruined it all. I think Italian is an awesome sounding language, and it goes well with hardcore. So more bands from Italy should start singing in their native language (again). The Solution does some catchy and melodic hardcore with great choruses. Kid Dynamite and Paint It Black are definitely some influences one can hear. I think I would like this even better if The Solution actually would sing in Italian. CU (Cane Records; jacopo@hotmail.com)

SPIRIT WOLRD • Soul... Sold It/Cherry 7"

Two bland rock songs smothered in sassy male vocals from this Brooklyn quartet. Pieces of the lyrics bleed in and out of the artwork for the insert of this record, making them unreadable, spare this: "It's only rock and roll if it's out of control/I see something I like I'm gonna take it, you're mine pucker up say goodbye/The joke's on you and the joke's on me/Life's a lot simpler than we want it to be." While this was spinning, I had a group of young (hipster?) women ask me who it was. Conversation about the record followed, with me asking what they liked about the music. They said the singer reminded them of a friends band and that they thought the music was danceable. On the flipside, all three agreed they wouldn't buy it, because it was "too boring and not unique" enough. Four thumbs down. PK (Stickfigure Records/PO Box 55462/Atlanta, GA 30308; stickfigurerecords.com)

STOP IT!! • Enhanced Demo CD

This CD is a remastered version of the demo that came out before the Self Made Maps LP. These songs have all the innovative hardcore melodies and breakneck tendencies of the LP, with (dare I say) a better, more raw feel. The recording sounds great, but these songs still come off as edgy and urgent. With guitar parts reminiscent of the last Orchid LP and a number of screamy crescendos, Stop It!! really brings it with these songs. Also included on the CD version is a 20 minute video of dorky karaoke, band members hanging out, and a funny little visit to the town where they shot Twin Peaks. It makes it seem like these dudes are fun to hang out with or, at least, karaoke with. LO (Waking Records 1803 Riverside Dr. \$5M/New York, NY 10034; wakingrecords.com)

SUBARACHNOID SPACE • The Red Veil CD

Subarachnoid Space takes cues from Neurosis, building luminous and heavy soundscapes for the listener. This set of songs is especially heavy and dramatic. It sucks you into its slow jelly and makes you feel hypnotic. With six songs in 41 minutes (one song nearly 12 minutes long), the lumbering instrumental tracks of this bands ninth release will easily overtake you. Each time I listened to this CD I got a strange stomach ache and felt generally uncomfortable. Yet another record probably intended for listening while high, or at least not full. LO (Strange Attractors Audio House/PO Box 13007/Portland, OR 97213; strange-attractors.com)

SUPERLUCERTULAS • Homo Volans CD

A little bit noise, a little bit chaotic hardcore, a little bit metal. This is just a grab bag of noise, and that bag contains a bit too much noise for me. The vocals are screamed and the guitars are noisy. The songs are scatter-brained and a bit spacey at times. They are tight however, so if you're into noisy stuff definitely give this a try. BH (BMM Records/Via Canova 1/31050 Ponzano Veneto/Italy; superlucertulas.com)

SWANN DANGER • 10"

Slow and deliberate tunes that sway and soothe, invading your conscious and getting under your skin. Swann Danger lures you into its web with sultry vocals and liquid guitar. Cynthia's vocals are deep and hypnotic, sort of like the woman from Glass Candy (but without the biting high tones). This two-piece is able to make deep and complex songs with minimal instrumentation sure to delight fans of GSL styled hardcore. LO (swanndanger.com)

TWODEADSLUTS ONEGOODFUCK • The Homorobotic Adventure Squad Presents: Songs For Blasting Lasers And Fighting Evil-Doers 7"

I blame The Locust for bullshit like this, but of course they left for greener (\$) pastures long ago, forcing us to regurgitate their dried up shittains for years to come. This is a five song one sided 7" with stupid song titles and flow-chart diagrammed lyrics to drive this meaningless nonsense completely into the ground. Screamed male vocals over laptop generated noise and drum machine. A four minute vacuum of nothingness. PK (twodeadsluts.com)

TARENTEL • Paper White/Big Black Square CD

"Sophisticated" instrumental soundscapes where the stolen Mogwai drums in each track start off pounding and then after six minutes slowly trickle away into one pretentious imported cigarette cloud of atmospheric tinkering and general post-rock snootiness. MM (Temporary Residence Limited; temporaryresidence.com)

STOP IT!!

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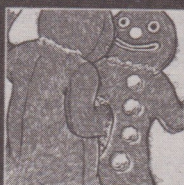
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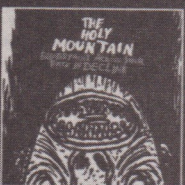
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TRIPPLE THREAT • A New Chapter CD

This CD caught my eye because the sticker on the cover said "Fans of Black Flag, Blast, SSD, and Judge take notice!" Plus the band features members of Mouthpiece, Hands Tied, The First Step, and The Killing Flame. And just to make sure they can make that Black Flag reference stick they do a cover of "Fix Me." But is the CD any good, you ask me? Well, I do like it. In fact I think it is quite good, but Black Flag, Blast, SSD and Judge are all about 10,000 times better than Trippl Threat. A decent release, but not earth shattering like the aforementioned bands. I would probably have liked this more if it wasn't for the hard sell. Your band had better be fucking amazing, and I mean FUCKING AMAZING if you are going to push yourselves as part of that crowd. Anyway, I will keep this CD, which is a rarity. So yeah, I liked this one, and maybe that is more important than my petty complaints about their dumb advertising pitch. KM (Live Wire Records/PO Box 007/Mendham, NJ 07945)

TROUBLE EVERYDAY • Days Vs. Nights CD

The best thing about doing reviews is, that from time to time, you'll get some records you would never ever have bought yourself, and that turn out to be nothing but amazing. And this has been the case with Trouble Everyday. I don't keep up with too many things outside of old school hardcore and mid '90s screamo, so I never even heard of this band before. I played this for about everybody that came to visit, and they all started dancing in front of my stereo. My partner is not into punk at all, but she started to dance with the biggest smile when she heard this album. At The Drive-In is definitely one of Trouble Everyday's main influences, but this is far from being a cheap copy. This CD really has some great song writing, killer catchy choruses, and amazing harmonies. I just wish they would have included a lyric sheet. If Against Me! and At The Drive-In make you shake your ass, then Trouble Everyday will make you do back flips in front of your stereo. It's that good. CU (Turnstile: turnstilelabel.com)

ÜMLAUT • Total Disfuckingography CD

This is the unofficial total discography of the infamous Ümlaut. It says on the booklet, "bootlegged by CrimethInc." Over thirty tracks of raging violent thrash/grind, with songs about motorcycle riding and violent overthrow. This band has members of Catharsis, so if you've never heard them, but heard Catharsis, imagine Catharsis playing pure thrashed out power violence. Tight and heavy with lots of short songs to confuse the listener with what track the CD is playing. Chaos, I guess! This comes with a super thick booklet with all the lyrics and great biker inspired art. Great! If you missed any Ümlaut releases, here's your chance to get them all at once. DJ (\$8 to CrimethInc Urban Pirates/PO Box 2133/Greensboro, NC 27402)

UNCURBED • A Nightmare In Daylight CD

Another crushing D-beat release from Crimes Against Humanity. Skitsystem and Wolfbrigade influences are definitely apparent in this re-release originally produced in '95. Heavy guitars and some wailing solos that are totally rockin': "I'm back/fuck them all/now society shall fall..." I'm definitely keeping this one. Check it out if you're into any of the aforementioned bands. MV (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI, 54702; cahrecords.com)

VEE DEE • Further CD

Fucking great poppy garage punk with lots of rock 'n' roll hooks happening. If you haven't heard these Chicago blokes you are missing out big time. I love this shit... Vox kind of remind me of The Misfits in a really strange way. Very low fi and raw. I'm hooked. NW (Criminal IQ Records/3540 N Southport Ave./Chicago, IL 60657; criminaliq.com)

VICTIMS • ...In Blood CD

Holy shit! I'm blown away by this band. Their older albums are good, but this one is great! Wall of fucking noise D-beat that just does not ever sound timid or light, just pummeling and scary all the way through. The vocals are sung with sincerity and unbelievable intensity, and the lyrics are simple but good. The melodies are dark, sometimes rock n' roll sounding, but often are complex and honest. When I heard track 10, titled "No Regrets," I was hit hard by the melody and lyrics. Amazing that someone can write a song that so precisely sums up where you think you are and how you feel about your life. Awesome, to say the least. The D-beat craze is pretty big right now, and I know a lot of people might pass up a D-beat record just because it's trendy right now, but this really is a quality album. It's like when Wolfpack became Wolfbrigade and released the ever-more complex "Progression/Regression." Redefining the genre, one might say. This album does the same and goes beyond the basic 3-chord riffing rhythms with more complexity than the style originally had. Absolutely devastating. "This is the end of everything. This is the future of nothing." One of my top ten albums of 2004. DJ (Havoc Records/PO Box 8585/Minneapolis, MN 55408; havocrex.com)

WEAVING THE DEATHBAG • Inoculation 7"

Another ripper from these guys. Speedy hardcore that, although solid and tight, has a chaotic edge that gives one the sense this band is about to explode in a million different directions. One second the song is tuneful, then suddenly it's choppy thrash that turns into a breakdown. On a lyrical level they do a good job of reflecting the alienation and dissatisfaction with the current state of life in America. Weaving The Deathbag is a band more people need to be aware of. Everything I have heard from them has been nothing short of excellent. MA (Hungry Ghost Records/PO Box 620241/Middleton, WI 53562; hungryghostrecords.com)

WAKE UP ON FIRE • CD

I initially grabbed this one because of the cover art. The art is by Jeremy Clark, who does the cover art for Slug & Lettuce, as well as some of Kylea's album art. Great artist! The cover is reminiscent of Pushead in layout of imagery and color, but not in line or style, which is different and more delicate. But anyway, the band has 7 members and plays a mix of different styles all rolled in to one. The songs contain sludgy parts, some scandi-crust sections, metallic riffing, acoustic guitar elements, and blast beat grind. This CD is dark, gloomy (which I like), and interesting with added percussion and cellos, and some parts are similar to Dimlaia. From one point to another, the songs change and retain my interest, while staying melodically dark and satisfying. The lyrics are fucking intense and often poetic, full of verbose vocabulary and mental imagery sung in screaming tones and brutal rhythms. A great release, all around. DJ (Torture Garden Picture Company/2039 River Downs Ct./Forest Hill, MD 21050)

WATCHERS • Dunge Phase CD

Seven songs of minimal punk/funk dance with male vocals. At times, the vocalist sounds similar to David Byrne (Talking Heads) and when the music gets "pumpin'" it reminds me of !!!, but it's not as catchy. I listened to this at least 5 times and it never grabbed me like it should have. These songs are quick jams, with the disc ending in 16 minutes. No lyric sheet provided. PK (Gern Blandsten Records/PO Box 356/River Edge, NJ 07661; gernblandsten.com)

WETNURSE • CD

Sounds like a high school band covering Judas Priest crossing over with the poodles that make up System Of A Down. I would rather have Stefan's cat defecate on my face every night for the next two years than have to listen to this crap again. MH (wetnurse.4mg.com)



photo by Josh Peach

Confidante

WINSTON SMITH • Burn This CD-R

Garbage bin-quality screamo with an attempted John Henry West feel that falls short with stupid, pseudo-intellectual lyrics, plagiarisms of old French literature, and references to losers like Abbey Hoffman. Also, whenever it was that tried to mix this mess apparently did so without any prior experience behind a sound board. The dual vocal levels seem to bounce around like the calls and responses of two goats on opposing mountain tops. On a final note, I really hate DIY packaging. Screw this flimsy penny-pinching glued construction paper sleeve. Digipack or die, motherfuckers! MM (Winston Smith/2068 Tince Court/Arcata, CA 95521)

WORDS THAT BURN • Spawning Ground For Hatred LP

This shit is total metallic crust with dueling vocals screaming and growling about all the fucked up-edness of the world and its human inhabitants. And skateboarding as well. I like the dudes' vocals that sound like someone yelling with marbles in their mouth. Well those of you into some Disrupt and shit will get some fun out of this record. I could through in some buzz words to spice up the review a bit like: crucial, devastating, killer, rockin', h-bomb, sick, hell, awesome, blitzkrieg, and pansy puncher. CF (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI, 54702; cahrecords.com)

WORDS THAT BURN • Profits Of The Christ 7"

I enjoyed this release despite the cheesy artwork on the cover. Words That Burn plays abrasive crust and occasionally break into some black metal riffs that fans of Nausea and Destroy will love! Lyrics varying from Christianity to Nike sweatshops to just being too metal for this planet! MV (Crimes Against Humanity Records/PO Box 1421/Eau Claire, WI, 54702; cahrecords.com)

WHISKEY SUNDAY • Maldecido CD

Pop-ish/rock-ish punk with roughly sang vocals. The tempo varies from slow to medium to fast and at times there is a slight metallic sound creeping in. It's not anything terribly new but it is put together well, and they have a song about turning a microwave oven into a gun. It's fun. BH (1-2-3-4 Go! Records; 1234gorerecords.com)

V/A • Bottle Of Smoke CD

Twenty-five tracks. You get some of Toronto's punk rock finest. Musically this is pretty diverse, but I would still file it all under "punk I don't care about." I've never heard of any of the bands before and I'm too fucking lazy to list them because you don't know them, either. No wait, Dayglo Abortions—I think I've heard of them before. Anyways, not my scene, it seems to be all about clubs and bars and that doesn't seem very underground to me. You HAVE to be underground, otherwise big bad Marianne will poop on you. MH (Rubber Factory Records/551 Concord Ave. #2/Toronto, ON/M6H 2R2/Canada)

V/A • Forever In Our Hearts 7"

Ten songs from ten bands in commemoration of the 25th release from Commitment Records. It has a multi-page booklet that talks not only about the comp, but gives a retrospective of the releases Commitment Records has done with an interesting note for each one and lots of pictures. From the label name and title of the record you can probably guess that all the bands featured are straightedge. Featured are Cross Me, Guiding Line, Fair Fight, X-Men, Vitamin X, North, Kids Like Us, One X More, Reaching Forward, and Product X. Every variation on the youth crew sound is featured: there are fast thrashy songs, slow moshy songs, and everything in-between. All of it is well put together, if not exactly breaking any molds. This record is also a fund-raiser to pay for medical treatment for

V/A • Golden Grouper Vol. 1 CD

A self described compilation of "18 California bands you won't see on the Warped Tour!". Since the Warped Tour happens in the summer, shouldn't this compilation have been released in the spring and not the fall? Or maybe it should have been described as "18 California bands you didn't see on the Warped Tour!" because really who can predict the future? But I digress. I gravitated to the fancier material here (Swann Danger who have an early '80s post punk/Siouxsie feel and The Boy Explodes, whose obvious Cure reference is also manifested in their music), but nothing completely blew me away on this mostly mediocre compilation of obscure/new art punk. However, fans of GSL will find this necessary. The bands are: New Collapse, Dmonstrations, Wires On Fire, Business Lady, Rose For Bohdan, Swann Danger, 400 Blows, Tender Buttons, The Boy Explodes, Gasoline Please, Die Princess Die, The Holy Kiss, Operator, 24K Gold, The Weegs, Mannekin Piss, Wives, and Black Ice. This is a great concept for a compilation, but there's no need to dumb down your cover art to reach a broader audience. Don't make GSL the new K-tel. Everyone knows most compilations don't sell well, so just include better songs on future volumes. PK (Gold Standard Laboratories/PO Box 65091/Los Angeles, CA 90065; goldstandardlabs.com)

V/A • The Lake Effect: 4 Way Split CD

This CD features four bands hailing from Michigan: Corcovado, Man At Arms, Spit For Athena, and The Sea The Sea. Corcovado are somewhat poppy rock with a real dreamy feel to it, especially in the vocal department. The info that came with this compares them to Sonic Youth, something I can go along with. Man At Arms is a lot heavier, but in a quirky way. They have real rhythmic quality to them that brings to mind early Fugazi though Man At Arms has more of a mechanical feel. Spit For Athena is a bit lighter for the most part, though there are some screamy parts here and there. At other times the vocals are much whinier. The Sea The Sea have a somewhat harder edge to them than the other bands, more of an old style emo feel with screamy vocals. They mix things up a bit with some piano and saxophone as well. Overall this record is sort of hit or miss. Some people might like every band on here but for me it was only 2 out of 4. BH (Friction Records/PO Box 6605/Grand Rapids, MI 49516; frictionrecords.net)

V/A • Planting A Seed: A Compilation To Benefit Parkinson's Disease Research CD

Another rad comp, this one to benefit Parkinson's Disease research. Twenty-five bands donated unreleased tracks, for a total of 68 tracks of musical insanity. Roger put this out because he watched his Mom suffer and pass away from Parkinson's, and wanted to do something on the 10th anniversary of her passing. So, he put out this comp with tons of great bands, and all proceeds go to Parkinson's research. Bands: Chainsaw (Japanese hardcore), Bullettrainmafia (doomy hardcore metal), No Policy (goofy thrash/hardcore), Everybody's Enemy ("What Is Left Today?" might be the best new song I've heard this quarter), Kerum (grind), Delerium (hardcore/grind), Holier than Thou? (sk8thrash), Common Enemy (fast hardcore), Space To Being (rad fast hardcore), Voetsek (fast hardcore), Mutual Abuse (fast hardcore), Damage Deposit (Antidote cover), George Harrison (rad, fast Russian hardcore), Case Of Emergency (hardcore punk), League Of Struggle (grind), Any Last Words (fast hardcore, No For An Answer cover), Second Opinion (raw fast hardcore), Crispus Attucks (fast hardcore), What The Heck (sloppy, fast sk8core), Coughing Up Blood (squawky thrash), Noiseair (rad grind), Conga Fury (hardcore punk), Robot Has Werewolf Hands (hardcore), and He Who Corrupts (grind). Awesome bands, awesome songs, awesome cause. CD (De Rok Records c/o Roger Pacheco/PO Box 40392/Albuquerque, NM 87196)

V/A • Punk's Dead And It's Your Fault CD-R

This is an international hardcore/punk compilation containing 31 bands and 48 songs with a total running time of 78:28. My copy came in a DVD case with a spray-painted CD-R and a track listing, but no lyrics. The bulk of this is fast political punk/hardcore with male vocals. A few slower punk songs are also thrown in for good measure. I had never heard of any of these bands, with most of them coming from overseas, particularly Europe and specifically, The Netherlands. For kids into this style, there's no shortage here, so dig in. The bands (in alphabetical order) are: The 13th Victim, Attentat Sonore, Bambini Fulminati, Black Box, Blacklist Brigade, Blok 1A, Capital Death, Cernobilske Jagode, Citizen X, Consume, Dead Set Against, Defiant Trespass, Disgusted, Disturbance, E.M.S., Everybody's Enemy, F.P.O., Far To Close, Hate Corrosion, Jiminy Justice, Los Dryheavers, My Bible Company, No Hoodlums, Outraged, Panji, Radio Bikini, Ratwaster, Sod N Dan, Totaal Verlept, Uzi Suicide, and Vals. PK (\$3.50 to Glen/Sick Of Talk Records/PO Box 9723/Reno, NV 98507)

DES_ARK/BELLAFEA • split 7"

Wow, I am in love with this record! Des_Ark are truly amazing... genre breaking, post-rock punk stuff, I'm not really sure how to describe it. The guitarist's vocals are truly unique. Bellafea is also great; they sound a lot like a cross between Engine Down and Denali, which is funny because I thought it was the new Denali band... but in fact that's Bella Lea. Oops! Well Bellafea are a bit more mellow spacey than Des_Ark, but they are different enough to make this split an interesting one. Bellafea's song relies on epic build-ups into a beautiful breakdown of drumming and fast guitar strumming. Both have talented female vocalists and great music. I highly recommend this record. CB (Exotic Fever Records/PO Box 297/College Park, MD 20741; exoticfever.com)

the editor of *I Stand Alone* 'zine. More info about her illness and how to help out is also in the booklet. Definitely check this out if you're into the whole youth crew thing because it is a great sampling of current bands playing those styles. BH (Commitment Records/Klein Muiden 38/1393 RL Nigtevecht/The Netherlands; commitmentrecords.nl)

V/A • Ratas De Ciudad CD

Fuck yeah, this comp rules. Twenty-one songs from 7 bands, all from south Chicago, all Latino punk bands that sing (mostly) in Spanish. There isn't a bad song on here, and some of my favorites were Non Fiktion nois (fast hardcore), Pkdores ('77 style punk w/a sax!), I attack (fast hardcore), and Reaccion (female/male vocaled punk). Also on here are Eske (hardcore punk), Los Jodidos (punk rock), and Tras De Nada (punk). All the bands are pissed and sincere. Any one who says punk is dead, tell them to look at this scene reinventing the over commercialized punk genre in their own style and language. Awesome! CD (Southkore Records/2814 S Spauldin Ave./Chicago, IL 60623)

V/A • White Noise: A Collection Of Music From Northwest Pennsylvania CD-R

A 20 track compilation of artists from NW Pennsylvania with genres spanning all over the independent music world. The bands are This Wondersound, Espinaca, The Creature, Anne Gohra, Fukosei, Geography, Bicycle Monarchs, Twirpentines, Pi=3, Nemo, Primal Celtic, Who Is Ryder?, Lies Untold, Vagina Dialogues, Blackbeard, Darko, MPFW, Telefonics, 5 Empty Chambers, and Lost Earth Lock. It's kinda like a game of darts, hit or miss. Keep in mind that I am extremely mediocre when it comes to playing darts. MAH (Dynamo! Sound Collective; dynamosound.cjb.net)

10 SECONDS TO LIFT OFF/ THE ANSWER LIES • split 7"

This is a perfect example of why split 7"s can and usually are a bad idea. The first band had a rock'n'roll type number that was telling me to "flip that record over," seriously... Yes, I fucking had to as the music and lyrics were so painful and gross. So then I sort of became excited (no boners involved) to be listening to the other band now (The Answer Lies). I'm almost positive that if it weren't for the fact that the other band sucked so bad, that I'd probably be bashing The Answer Lies side. It's hard to though because the music is catchy, drunk punk sounding stuff that almost had me circle dancing with a 6 pack of PBR under my arm. Think Defiance if they moved to the East bay. NW (Dirt Culture/PO Box 4513/Las Cruces, NM 88003; dirtculture.com)

ASTHMA ATTAQ/ DIRTY SOUTH APOCALYPSE • split LP

Asthma Attaq play an odd, discordant style of hardcore for a two-person band. The guitarist plays lots of effects pedals and it will go from utter chaos one second to something that sounds reminiscent of Godspeed the next. The lyrics are somewhat silly yet poetic at the same time. If Hella was good, they would sound like this. Dirty South Apocalypse sounds like a faster version of Damad with black metal backup growls. I can't get into their side of the record as much as I can the Asthma Attaq side. The packaging for this release is intense. Hand-screened, hand-sewn cloth jacket with coke bottle clear vinyl. The label that put this out also released that Spirit Of Versailles 7" with similar packaging, so I assume that he does a lot of records like that. TH (Forever Escaping Boredom/415 45th St. Court W/Palmetto, FL 34221)

BLOWN TO BITS/DEATHTOLL • split LP

Both bands play relatively standard thrash, though they are both good at it. Deathtoll is the faster and more energetic sounding of the two but both bands have a good amount of energy and intensity. Both bands have vocals that are on the verge of screaming, the Blown To Bits vocals are the heavier of the two. While both bands are good at what they do it probably won't be of too much interest outside of thrash circles. Though for those that are into it, it would be hard to go wrong with this record. BH (Despotic Records/PO Box 832/Long Beach, CA 90801; despoticrecords.tk)

BREATHIER RESIST/SUICIDE NOTE • split double CD

A double CD featuring 4 songs from Suicide Note and three songs from Breather Resist. Suicide Note plays mid-tempo hardcore with a heavy rock feel to it, kind of brings to mind Dead Stool Pigeon. Two of the songs are covers of The Didjits. Breather Resist is similar though a bit heavier and more metal tinged. Both bands have somewhat screamy vocals. The music is tight and has a good amount of momentum. They have a million records out right now, on labels like Level Plane, King Of The Monsters, and Deathwish. This split is definitely worth checking out. BH (Hawthorne Street Records/PO Box 80535/Chicago, IL 60680; hawthornestreetrecords.com)

BYSTORM/SAUNA • split CD

The artwork on this release looks like cheesy Pg. 99 rip offs with those pictures of peoples' mouths sewn shut. Bystorm is from The Philippines and it sounds as if everyone in this band recorded different songs from each other to form this awful sounding screechy vocaled mess that suddenly ends without warning and goes straight into a breakdown. Sauna is a bit better with a more metalcore sound and almost vomit inducing vocals. nonetheless both these bands sound as if they recorded this CD in separate rooms with blindfolds and earplugs, not the mention the most illegible lyrics sheet I've ever seen. MV (Takefour Collective/PO Box 3900 CPO/Manila 1000/Philippines)

CLUSTERFUX/ APOCALYPTIC CHRIST • Get Bombed split 7"

This one's a half-decent release. Clusterfux plays thrash influenced punk with shouted vocals, and on the other side, Apocalyptic Christ plays crusted grindcore. Both bands don't really do all that much for me, but the Clusterfux side is catchy and tight, as well as a good recording. Apocalyptic Christ is run of the mill, so to speak, as their side doesn't spark enough interest to listen again. Like I said, it's half-okay. DJ (Less Art Records/PO Box 16328/Golden, CO 80401)

DOWNSLIDE/KNOW YOUR ENEMY • split 7"

I could have guessed these 2 bands were sXe just from the text they used on the cover... but nonetheless these 2 German bands whip out fast and furious (but short) songs telling all about what it is to be straightedge. Definitely some Carry On and Champion influences on both of these bands which is definitely a good thing. It's bands like these that restore my faith in sXe hardcore. Two songs from both. MV (Crucial Response Records/Kaiserfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

HAPPY BASTARDS/HUMAN CERTAINTY • split LP

Happy Bastards is peace-punk influenced hardcore from the densely-forested bowels of Oregon. Female vocals, screamed & sung; lyrics are bleak and not un-typical for the genre. Also from Eugene. Human Certainty is metal hardcore with some occasional grind elements in the vocals. Pretty dynamic and seemingly well-played, too bad I'm not enough a fan of the genre to comment further. Bad names from both bands, and terrible cover art from HC. C'mon people, you can do better. TS (\$9 to Sean c/o N.F.N. Records/PO Box 10384/Eugene, OR 97440)

FUIGURNET/WOLD AND CUB • split CD/7"

First off, the vinyl did not come with this. Instead I received a 2 song CD-R. The Fuiguirnet song did not include lyrics, but musically was straight forward punk with male vocals before mutating and devolving into a pointless made up conversation. The Wolf And Cub song had a techy metallic hardcore feel with male vocals. The lyrics were either nonsense or a metaphor. Either way, they were completely lost on me. PK (Curtain Call Music/403 N Maple St./Prospect Heights, IL 60070; ccmlabel.com)

JINN/ARMY OF FLYING ROBOTS • split 10"

Both bands play really spazzy hardcore/thrash with screamy vocals. They're both really tight and the songs don't sound sloppy at all, something not unheard of in this genre. There is a lot of lighting quick tempo changes and a few to many blast beats and none of the songs last more than two minutes. Blast beats aside this is good. BH (Audacious Art Experiment)

THE ROSEBUDS/THE CLOSE • split 7"

You may have thought bands have overused "The ____" for names, but here we have yet two more examples, playing watered down, bland college "indie" pop. Both bands have keyboards and rely heavily on melodies. This split is quite boring, but I imagine it would appeal to a few people into bands like The Strokes or The White Stripes. CB (Goodnight Records/680 Murphy Ave SW #B8/Atlanta, GA 30310; goodnightrecords.com)

KITES/PRURIENT • split CD

If you are familiar with Load Records, or either of these two acts, then you know what your getting into. Kites and Prurient both mangle and mingle audible breaths of (un)fresh air, orchestrating a bedlam ballet. Love it, hate it, Kites, Prurient. Noise is the new whatever was cool before. MAH (Load Records; loadrecords.com)

GANTZ/CLEANER • split CD

This split CD is a rather interesting collaboration between France and Japan, showing two different takes on hardcore. Gantz seems to be from France, and brings a beautiful blend of instrumental and emotive hardcore, in the vein of a slower, heavier Funeral Diner, Envy, and at times Racin. Their 3 tracks highlight the CD, and make it completely worth buying. If they can continue to experiment and continue with their take on emotive hardcore, they will be epic. Cleaner comes from Japan, and is seething chaotic emotion. Their 6 tracks are in a sharp contrast to the melodies of Gantz and sound very sporadic and random, with tandem screaming and trumpets invading clean, mellow parts. They begin to develop and shine on "Sonshite Wakasuka No Ironi," with structure and melody, but they need a little more organization. Get it for Gantz, and the awesome packaging. CJ (Oto Records c/o Yoshitake Tsuyoshi/Saitama-Ken, Tokorozawa City/Nishuarar-Cyo 9-25/359-0035 Japan; www3.ocn.ne.jp/~oto_rec/)

photo by Josh Peach

Tragatelo



GRAF ORLOCK/ HURRY UP AND KILL YOURSELF • split 7"

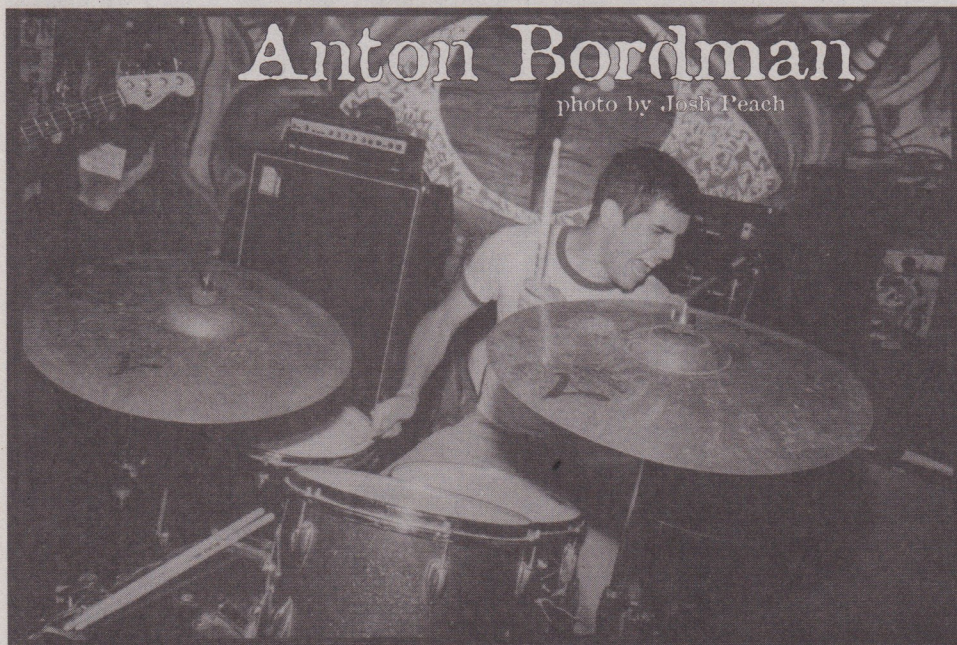
Graf Orlock sounds like they're into old horror flicks. It's chaotic and brutal noise combined with total weirdness. To me, quite incoherent at times, but then it's just not a genre I enjoy. The sound is definitely great and this certainly has some kind of novelty value, but I couldn't listen to this non-stop. But, yeah, for this kind of sound this is really top notch. *Hurry Up And Kill Yourself* is neither weird nor complicated they are simply fast and brutal. Great sound here, too, with fucked up vocals, some metal in the guitar and some double bass. Still doesn't sound like typical metal to me, though. Really great if you like harsh music. My copy came on green vinyl and with a hand-screened inner sleeve. Neato. MH (Attrition Records/10321 Nottingham Ave./Westminster, CA 92683)

H.O.D./...AND THE SAGA CONTINUES • split 7"

Both bands play thrash with varying amounts of metal thrown in. H.O.D. is the more metal of the two and feature vocals that are more demonic sounding. ...And the Saga Continues is more of a straightforward thrash band with a bit more energy than H.O.D. Overall I would recommend this to a follower of the thrash, but anyone else is just going to think it sounds like a million other bands. BH (Contempt For Humanity Records; cfhrec.com)

INTERNAL AFFAIRS/LAST NERVE • split 7"

This 7" combines hardcore from two continents, with Last Nerve bringing the breakdowns from Sydney, Australia and Internal Affairs (ex/current Carry On, Piece By Piece, Stand And Fight) playing negative and heavy hardcore about getting the fuck out of their way. If you like your hardcore tough, or just love tough guy hardcore, look no further. If you don't, run far, far away. CJ (Resist Records/PO Box 372/Newtoen, NSW 2042/Australia; resistrecords.com)



MATMOS/DIE MONITR BATSS • split 7"

This is the second 7" of 9 in a series with an electronic artist on one side and a band on the other. Die Monitr Batss play this off beat-free jazz-noise-punk fusion and this record also has a better recording quality than their CD on Dim Mak. This is a less chaotic DMB song and I thought I was playing it at the wrong speed originally. Matmos is a minimalist laptop techno duo who are apparently world renowned because they do a lot of programming for Björk. They cover a Gladys Knight And The Pips song. The first 2 minutes are nothing more than noise, but that noise slowly segues into this '70s porno bass line and you can't help but fake the funk. The press release for this 7" makes me want to hate it, but I really can't find myself doing that. TH (Ache Records/PO Box 138/1001 W Broadway #101/Vancouver, BC/V64 4E4/Canada)

MEDIC/TRIAC • split 7"

Both of these bands play epic heavy screamy metallic hardcore with male vocals. They both have conveniently detailed thank you lists, but no lyricsheets. A sad comment on the state of hardcore in 2004. PK (Reptilian Records/403 S Broadway/Baltimore, MD 21231; reptilianrecords.com)

MISSIONSHIFTER/BOXINGWATER • split 7"

Boxingwater is not only a dumb fucking name, but its also a bad idea that's been done to death. I'd say these guys should be paying royalties to Hot Water Music for obvious reasons (musically). They should also perhaps be paying Mark McCoy for good reviews, as they'd both likely do anything for money. Missionshifter is a bit more listenable (if you are deaf). If you like watered down poppy crap that reeks of Florida then this record should satisfy you completely. I've got a great marketing idea...a mall tour! NW (Spent Records)

NEVER ENOUGH/SOLID GROUND • split 7"

Never Enough gives us two songs of somewhat metallic (not jock metal) modern day youthcrew. "One In A Million" is their take on the current state of hardcore, and "Our Younger Selves" seems to be about aging. Why did these guys use artwork from Nausea on their label art? Solid Ground are the band to get this split for. Energetic and dynamic youthcrew that is all go. Three songs that go into one another with a vengeance. Time changes, breakdowns, etc. are all incorporated to make for an excellent side of a split 7". MA (Vendetta/Gleimstr. 17/10437 Berlin/Germany; vendettarecords.de)

PACK/S.O.L. • split LP

Pack hail from Switzerland, and bring you half an LP's worth of speedy, crusty hardcore. Well-done, but some of the vocals are sounding pretty damn derivative. Good unruly lyrics—punchy and anti-god at least. Let's hope they're anti-state as well. S.O.L. comes crashing out of Deutschland with some real fast, thrashy crust-core. Accomplished and well-recorded. Lyrics are pretty similar, and while they're nothing spectacular, hardcore as a whole needs more lyrics about smashing shit up...er, *the right shit*, that is: windows, rules, the state, society, the status quo, et al. I could have done without the foil embossing on the cover, though. TS (Rinderherz Records/Postfach 3634/5001 Aarau/Switzerland)

SKYLINE AWAKE/ RACES TO APRIL • Virginia Is For Bros split 7"

This split is hardly bearable. Bands exist that imitate acts like Dashboard Confessional or Taking Back Sunday and play to millions of screaming thirteen-year-olds... imagine that. The lyrics are horrible and immature and the music is definitely geared for that radio-friendly "emo" sound. Thumbs down. CB (\$4 to Rosewater Records c/o Bryan/PO Box 41005/Bethesda, MD 20824; rosewaterrecords.com)

THE PHANTOM PAINS/ AMERICAN WEREWOLVES • split 7"

This label's releases look really good, but this is the first one that also has cool music inside. The American Werewolves plays sing-along hardcore that I'm sure is all about werewolves and the undead, except there are no lyrics so I can't tell. I hope they have some crazy, themed live shows. I think that would be pretty funny. If they don't do that they risk the danger of simply sounding like beer-punk. Hmm, there are members of The Final Plan in this band. Weird, but not that weird. The Phantom Pains have a thrashier, more hardcore sound (I hear some My Luck people are at play here?). The lyrics deal with horror movies or horror life (?) and that's okay, I guess. Again, it would depend on this band's live performance for me to decide if they're funny and tongue-in-cheek or just kind of stupid. This record was entertaining enough, though. MH (This Blessing This Curse/PO Box 3871/Albuquerque, NM 87190; thisblessingthiscurse.com)

FAX ARCANA/ THE DISEASE • We The Bankrupt split CD

Both bands play 4 songs. Fax Arcana: New wave influenced music that gets more and more annoying as it goes on. It might mostly be the vocals, which sound like a mix between an adolescent Jello Biafra and that asshole that always blows smoke in your face at shows (you know which guy—we all have one in each scene in every place in the world). Granted it all sounds very grown up and important, which is so weird because at 35 I'm pretty grown up but still don't feel important. Their last track has that annoying anti guitar thing going on and that alone makes me want to smack them. The Disease starts off sounding really hardcore with screamed vocals and discordant guitars. The second track is some weird keyboard tune but it has a really great vocal sample (or maybe it's the singer doing this?). Anyways, it's pretty cool. So is the next track, a slow, sad and intense little number. So, while both bands are kind of on the artsy artsy side I would say that at least The Disease delivers some real emotion and that's what counts in my book. MH (Alone Records/PO Box 3019/Oswego, NY 13126; alonerecords.com)

STAND/HHH • Everything I Am Is Not For Sale split CD

This is a very anti-commercial CD with lots of politics and ideas behind the songs. I believe both bands are from England, though HHH may well be from somewhere else in Europe (the CD doesn't really say where they are from). Stand play mid-paced hardcore with plenty of passion and anger and some moody influences. HHH are pretty much the same sort of hardcore. Both bands have a similar sound; just a straight forward hardcore sound backed up with some emotive energy. I like this CD, though I am not blown away; it is simply good but not mind blowing. But they get two thumbs up for political lyrics and trying to think outside of the box. There are a total of 7 tracks. Four from Stand and three from HHH. Cool. KM (Six Minute Set Records/12 Timothy Close/Stoke-on-Trent/ST3 5RB/United Kingdom)

ROBOTS DON'T CRY/ SHADOWS AND THE SILENCE • split 7"

This record skips way too much for me to enjoy it, which kinda bums me out, because the beginnings to these songs are awesome and I want to hear the rest of them. From what I can make out, Robots Don't Cry have a more modern screamo sound while Shadows And The Silence play dark and heavy hardcore like HHIG meets Cursed. This was originally a tour only 7", hand numbered out of 125. Sometime in the near future it will be repressed as a regular 7". Hopefully those tracks won't skip like these. TH (marxonmyface@hotmail.com)

THE SPARK/BAIL OUT! • split 7"

Oh, this is definitely the gem of my review stack this quarter. Two speedy hardcore bands on one little record, Bethesda's Spark are the more melodic of the two—kinda makes me think Rambo minus the metal. Punchy, with good leads, and nice sing-a-longs. Lyrics cover SUVs, record collecting as addiction, and personal space; the words to "Emergency Surgery..." get a big thumbs-up from me. Last song is a smokin' cover of my fave Dag Nasty song. DC's Bail Out! reference the early days of their city's legacy, but definitely don't sound stale. Great lyrics against sexism, hardcore as fashion, and the limitations of the "stuck in '88" crowd. Bonus points for the "I Come In Peace" sample. TS (\$4 to Rosewater Records c/o Bryan/PO Box 41005/Bethesda, MD 20824; rosewaterrecords.com)

THE PEOPLE LISTENING, WONDER/ DODEWAARD • split LP

This split features two screamy hardcore bands from The Netherlands. Both bands rip pretty nicely, although I think Dodewaard is the stronger band of the two. Dodewaard is a five-piece that delivers six songs that stem heavily from bands like Orchid and One Eyed God Prophecy, but still manage to keep it original. They have slow epic build ups into fast blast-beat chaotic screamo breakdowns, and they do it pretty well. I really like their lyrics—complex analyses of society, technology and personal experiences. The People Listening, Wonder have four members, and sound similar to Dodewaard, but vary enough to make this split work nicely. They play four songs for us, kind of similar to early Amanda Woodward or other French hardcore bands; there's a some early '90s emo influence here, too. Sometimes one of the vocalists' voice gets whiny and really bugs the hell out of me. Other than that, I like this side a lot. The lyrics on this side are a bit more on the personal side. Great design and layout, great music, great messages—this record is A+! CB (Mashnote Records c/o Jim Faes/Asstraat 4-2/2400 Mol/Belgium; mashnote.net)

RAMMER/S.T.R.E.E.T.S. • split 7"

Not to be confused with that awful hip hop band, S.T.R.E.E.T.S. (which stands for Skating Is Totally Rad Everything Else Totally Sucks) plays chaotic mid-'70s style skate punk with some finger tapping solos thrown in there. Rammer on the other hand plays '80s Maiden style metal with screamed vocals... How these two bands got together to do a split is beyond me but I'm assuming this 7" is just showcasing a couple Vancouver bands. This 7" is limited to 700 copies with silk-screened covers and includes an interview with S.T.R.E.E.T.S. so I suggest you go get it before its too late! MV (Global Symphonic; streetsrock.com or rammer.ca)

demos of doom • demos of doom • demos of doom • demos of doom • demos of doom • demos of doom • demos of doom • demos of doom • demos of doom • demos of doom

BURIAL • Welcome To Fear City CD demo

Five songs of metal thrash. The twist being that this is one guy with a drum machine playing all the instruments. The music is mid to fast tempo and the vocals are suitably demonic sounding. The guitar has a bit much in the way of effects applied to it for my tastes, at times it starts sounding more like a ray gun than a guitar, but the sound fits with the rest of the music pretty well. BH (anxiousboy@hotmail.com)

THE LOVE DRUNKS • Volume CD demo

Four lo-fi garage/rockabilly songs with male vocals. The vocalist sounds like a mix between George Thorogood and Brian Setzer crooning over some underproduced and monotonous Stray Cats sounding music. No lyricsheet provided. PK (3183 Westfield Way/Roswell, GA 30075; thelovedrunks.com)

THE MAX LEVINE ENSEMBLE • Chach, Cops & Donuts double CD demo

A poor man's New Found Glory with saxophone and turntables. If that doesn't sound painful enough, imagine my expression when I popped this into my stereo, frantically skipping through thirty songs worth of happiness, smiling fun times, and gelled haircuts. I foresee a future home at Coalition records. MM (\$5 to PO Box 2181/Bloomington, IN 47402)

MATCHES & HEROIN • Circuitous CD demo

This demo is bad. Really bad. But its worth getting just to hear the vocals at the beginning of track 2. I almost want to like them in an ironic way, like wearing a *Die Hard II* shirt kinda way, but it would be to embarrassing. The only word to describe this is ZZZzzzzZZZzzz. MAH (torpaul@verizon.net)

NEVERMIND • CD demo

Man I feel like I should be nice cause theses guys are from a country in which probably doesn't have much going on in the way of hardcore. Bottom line though is that this is the kind of stuff that you hate getting as a label. Badly recorded, badly played hardcore with bad breakdowns etc. I cringe when I hear it. NW (Cosic Damir/15. Maj 113/22400 Ruma/Serbia And Montenegro)

YOUTH LIBERATION FRONT • CD demo

I must admit that this CD sounds a million times better than it looks (it comes in one of those thin CDR cases with a shitty xeroxed cover/lyric sheet). It's really tight, fast hardcore with aggressive and raspy vocals. The recording is excellent for a demo and their songs are definitely more interesting than the average band of that genre. I think this is because, their sound is more rooted in hardcore (think Born Against) then thrash. This is definitely a great sounding demo. MH (youthliberationfront.cjb.net)

TOWER OF ROME • CD demo

I keep wanting to refer to this band as Torches To Rome, but that's just because of the name and it's a shame they don't sound like them. Spastic grind with those stupid song titles that take longer to say than the actual song. This demo is alright. Definitely nothing innovative or groundbreaking, but that doesn't mean that it doesn't suck. Ten songs of grind in 10 minutes, but 6 bucks is a little steep for that. TH (\$6 to 15601 Orchid St./South Holland, IL 60473)

POSSESSOR • demo

Have you ever had to bear witness to the horrible grunts and screams of the early man grumbling in the cave of truth? Why has he become so upset?! The fools will never know the awesome fire of the winds that blow through the tunnels of subterranean Ventura! They are too lost to understand the ways of the anti-system cave man! Punk metal played by three of the biggest losers that have blessed the primal soil of this wicked earth! What wicked ways are the ways of madness! CF (motorheadkids@aol.com)

RESIGNED TO FATE • 2004 Demo CD demo

Four songs of contemporary death/speed metal (?) with dual male vocals. This is definitely too metal to be hardcore, but the vocals add some ambiguity with their "not quite grind, sort of D-beat" style. Unfortunately, no lyricsheet was included. PK (geocities.com/rfkill)

RISKY BUSINESS • demo

This band is pretty bad. Generic '88 style sXe, with really lame lyrics. Maybe I should write a better review, or they might call me a pussy. Damn. CD (959 Richie Dr./Halifax, NS/B3H 3P4/Canada; setfirestudios.com/rb)

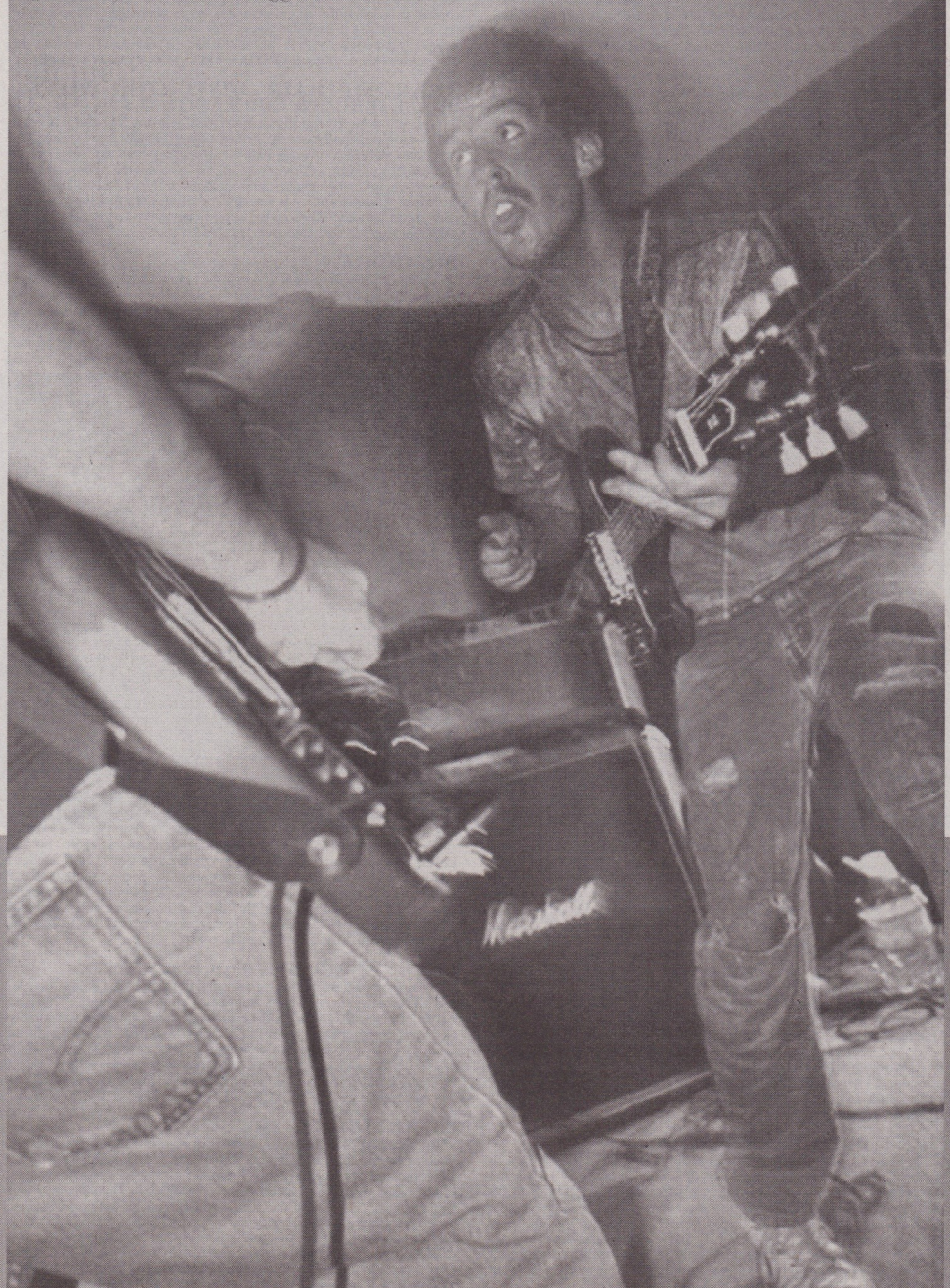
heartattack

PO Box 848 • Goleta, CA 93116

heartattack@ebullition.com

Ultra Dolphins

photo by Chandler Briggs



CB=CHANDLER BRIGGS, CD=CHRIS DUPREY, CJ=COLE JONES, FIL=FIL BAIRD, MA=MATT AVERAGE, PK=PAUL KANE, SJS=STEVE SNYDER, TH=TYLER HUMER & LO=LISA OGLESBY

A FIERCE WAR IN MINATURE #2 5.5x8.5 \$3 108pgs. Since reviewing the first issue, this 'zine has stuck in my mind. Chris takes newspaper clippings and photos and lays them out in the pages of this 'zine to create new interpretations of what our news is telling us. The images are often shocking and grave, and the text adds the final punch. This issue chronicles September 2003 to January 2004, documenting the occupation of Iraq during that time. It is a really well done project. LO (Chris/818 SW 3rd Ave./PMB #1237/Portland, OR 97204)

ANTI-MEDIA 5.5x8.5 free 8pgs. Whoa! It's been a long while since I've read a 'zine this well written. Chris Miller can write! I was hooked from the first word to the last. Most of the content is around his job at a adult bookstore, and allowing himself to be tested for potential pharmaceuticals to put on the market. Obviously a heavy read, but never is this pretentious or shock value. No attempts at being Bukowski or Sotos. There's some self loathing going on, but it's all told in a way that everyone can relate to. This is a 'zine I highly recommend adding to your reading routine. MA (Chris Miller/59 Greene St./Pawtucket, RI 02860)

ARSON 5.5x8.5 donation 72pgs. Arson is a political 'zine focused on deep ecological thinking, feminism, and anarchism. The center pages of Arson deal with rape and misogyny from various points of view. There are women's stories of anger and survival, men's pro feminist analysis of western culture, and photo essays on repelling an attacker and basic self defense. Several essays address making communities where women feel safe and anti-rape actions carried out in the not so distant past. Also in this issue are reports from various actions in support of indigenous people's rights in Australia and the South Pacific. There are excerpts from an upcoming book by Derrick Jensen that address the weight of individual values, the uselessness of hope, and the many and varied understandings of violence. There are several writings that address civilization's impending self destruction through exploitation and disruption of the planet upon which life relies for survival. Finally, this issue closes with a story about growing up with parents who were both dealers and users of heroin. The author, Mark, describes and apparently caring family that also included suppliers, surprise police raids, bank robbery, prison and rehab for the parents, and his eventual escape with a positive perspective on changing a culture which guarantees such situations will exist. Everything in this issue is well written, intense in content, and worth seeking out. SJS (Crimethink Urban Pirates/PO Box 2133/Greensboro, NC 27402)

BETTER NOT BORN #1 5.5x8.5 free/trade 32pgs. More on the heavy side of things musically. This first installment has interviews with Hixx, Envenomed, Chris Williams (of Witching Hour Records), and Wasteland DC. There's also some photos of the Ice Nine reunion, reviews, and more. It's a music 'zine. I'm stoked. MA (Elizabeth/21 W 16th St./Indianapolis, IN 46202)

BLURT! #2 4.25x5.5 \$2 88pgs. In this issue Lew dives headfirst into the deep well of nostalgia that is his favorite town: Kutztown, Pennsylvania. Lew writes of the exploits of his circle of friends while attending college there. He writes of his obsessive and doomed relationships with girlfriends near and far and an old pink bicycle. Lew writes of life changing decisions of great and lesser importance and he writes of his desire to make Kutztown his own even as friends move on. Mostly though Lew describes the apartments and stairwells, streets, alleys, parks, roads, restaurants, businesses, and all the connections that make up a place created by his life. He writes of the immense power this place holds over him and his consequent desire to return and stew himself in the aches and comforts of his past even as they slowly disappear. This is a remarkable 'zine and strongly recommended to anyone fascinated by the contorted and many forked path that touches all that is our past, present, and future. SJS (Lew Houston/135 Wapwallopen Rd./Nescopeck, PA 18655)

BOOJWATER #1.2 5.5x8.5 \$? 24pgs. This 'zine from Rajbot contains a lot of interesting snippets including an explanation of Reno's Nerd Edge (hardcore without the chauvinism, two steps, and "neo-chug chug fashion violence shift"), hardcore/DIY experiences, the "myspace society," and various other ideas. A good take on various things plaguing hardcore, and personal ideas and ideals. A good read, especially if you feel the same about certain facets of hardcore "culture." CJ (Rajbot/4651 Wallham Ct./Reno, NV 89509)

BREAD AND PAPER #1 news free 16pgs. A punkzine from Florida that focuses on politics and activism within and around punk circles in that state. Much of the writing analyzes interactions with cliques, life beyond punk, and class awareness. Among the other essays, one describes experiences teaching with respect, patience, and understanding for students. Another describes life as a Cuban exile. There is a lengthy overview of a punk festival held in Gainesville. The author tells of eating and moving fast from one show to the next. The remainder of the pages are filled with book and music reviews and a brief interview with Dutch band Shikari. SJS (PO Box 61681/Jacksonville, FL 32236)

BREAK THE CHAINS #19 8.5x11 \$2 20pgs. Break The Chains is a non-hierarchical collective working towards building an egalitarian society free of prisons. They are committed to the dynamic internal and external process of challenging racism, sexism, classism and oppression in all its forms. This is the Break The Chains newsletter, and it is full of essays by prisoners, information and updates on political prisoner news, and address changes. There is also a write up of an event held in solidarity with Jeff Luers, now on his 5th year imprisoned by the state for burning 3 SUV's in protest of ecological destruction. This 'zine is a good resource for any one interested in prisoner support work. CD (PO Box 12122/Eugene, OR 97440)

BRISK WALK #2 5.5x8.5 2/trade 36pgs. Brisk Walk begins with a claim to be about Miami written by a lifelong resident named Matthew. Turns out this issue is really a 'zine about Matthew's experiences and interactions with family and friends in his hometown. He writes about writing and making 'zines, parental gender bias, the demise of a local DIY punk venue, and his thoughts about his future while he attends college or not. He includes several pages of reviews of South Florida 'zines and music as well. Matthew seems an intelligent guy who enjoys finishing 'zines. Hopefully he will write more. SJS (Matt Uglyfoot/Box 402/Sarasota, FL 34243)

BRISK WALK #3 5.5x8.5 2/trade 40pgs. Anything that has Paddington Bear on it that is pushing itself as "punk" is a bad sign. Takes me back to the grim period when people were throwing Whinnie The Pooh or Calvin And Hobbes comics onto their 'zines or flyers. Sap, sap, sap... Opinions on machismo, driving, as well as pieces on what's happening around Florida, road trips, etc. This isn't bad really, but it's not the style or scene I can relate to. MA (Matt Uglyfoot/Box 402/Sarasota, FL 34243)

CALCUTTA, LOCAL POTTERY TRUTHS 4.25x5.5 \$1/trade 36pgs.

In this 'zine, Matthew writes short poetic personal notes and letters, 'zine reviews, and short "interviews" with some people about reading. I found the personal stuff sometimes irrelevant, but the writing was okay. *Castration Rite #3*, *Clamor #27*, *Doris #22*, *Dreamwhip #13* are some examples of 'zines he reviews in this issue. Matthew interviews Kirke from Die, Emperor! Die!, Rudo from Somberlain Records, Lisa from *HeartattaCk* (she's cool), Tarentel, Benny Hope and Bruan Bugbot, asking to talk about what they are reading, their favorite books, where they get their reading material, and reading habits. I found it slightly informative but neat to read over nonetheless. This 'zine isn't too crucial but it's pretty good. CB (Matthew Wheelock/5044 Valley Ridge Rd./Cincinnati, OH 45247)

CALCUTTA, CHILDHOOD STICKS and PLAIN PRINT 4.25x5.5 \$1/trade 24pgs, each

Two issues filled with poetry and stories written by Joshua and Matthew that are heartfelt, emotional, and filled with observations of life. Many are touching stories about childhood and everyday life, the poetry reminds me of E.E. Cummings at times (but with more down to earth readability). If you enjoy poetry and snippets from life, this is worth a read. CJ (Matthew Wheelock/5044 Valley Ridge Rd./Cincinnati, OH 45247)

CHAOS & FRUIT PUNCH #3 8.5x11 37c 6pgs.

The latest issue of *Chaos & Fruit Punch* seems like it was made either quickly or drunkenly. It is done on a full sheet of paper but there aren't many pages in total. So it seems kind of a thin. A good optical illusion in the 'zine world is to do a half size or quarter size 'zine; with the same content is seems fuller and more appealing to the reader. Though to his credit, he does try to pack the pages. This issue features rants and reviews, as well as interviews with Propagandhi, Kneuclehead, and Belvedere. LO (Operation Phoenix Records/PO Box 13380/Mill Creek, WA 98082)

CHARGED HAIR DISTORTED RIFFS... BULLETBELTS & CIRCLEPITS #2.5 5.5x8.5 \$2 44pgs.

Jeff reflects on Vancouver shows from '97-'24, giving us pictures of bands and awesome cut and paste flyers he made to promote them. I found the anecdotes very fun to read, and the artwork for all the flyers really fascinating to look at. I love flyer art, and as a novice flyer-maker, this 'zine was helpful in giving me some ideas about flyer art as well as putting on shows. *Charged Hair...* is visually appealing and a nice read for a lazy rainy day afternoon. Keep up the good work! CB (Jeff/PO Box 21530/1424 Commercial Dr./Vancouver, BC/V5L 5G2/Canada)

DESAHOGATE #1 5.5x8.5 \$? 108pgs.

This publication was created to provide a forum for Xicanos and Xicanas to share stories of growing up, living and dealing with the cards we are dealt. Desahogate means to vent, to relieve, or to confess. *Desahogate*, as the title of this anthology, means to let it all out, a creative belch of our stories of pain, love, struggle, and ambition. This is a really good project, and I am stoked to have read a copy. After reading the stories, prose and poetry, I got to thinking about my own need to get some stories out. Awesome indeed. CD (In Tili c/o Xicana Xicano Education Project/PO Box 37105/San Anto, TX 78237)

FISH PISS Vol. 3 No. 1 8.5x11 \$9 162pgs.

Another rockin' 'zine from Canada. *Fish Piss* provides a forum for many facets of independent writing, poetry, news, and art. It is 153 pages of tiny letters with articles, interviews, reviews, and comics. Some of the articles I found most informative were the world war report, the "History Of Vinyl Pt. 2," Dadaism and DIY art, the importance of cider, how to live like a kid, and the series of articles on nuclear power, weapons, waste and production, plus the interview with Joey Shithead of DOA. Overall this is a rad 'zine with tons of varied content. CD (Box 1232/Place D'Armes/Montreal, QC/H2Y 3K2/Canada; fishpiss.com)

THE FURY #13 5.5x8.5 \$1 24pgs.

This 'zine is all about the editors escape from a cold winter hometown to more southern areas. This didn't do much for me, as he seems to stick with the *Evanson* mold: dumpster dive, steal, and sleep in broom closets and attics. The best part is at the end when he meets up with some friends and they have an '80s dance party, and he says that there aren't many ways to have fun without looking foolish. Very true. Other than that, this was pretty banal and cliché. CD (Mark Novotny/5413 6th Ave./Countryside, IL 60525)

THE FUTURE BELONGS TO GHOSTS

5.5x8.5 \$1 16pgs. I think this is really cool, but I'm not sure if folks other than myself, Terrence, or Kent will care. TFBG is Terrence's drawings of band photos that have been in past issues of HaC. His interpretation gives a new life and body to the images, while keeping them quite recognizable. For me, leafing through these was like a nice trip back in time. He includes a quote from Maurice Blanchot that talks about the past becoming the past and how that fades. This 'zine brought up feelings of nostalgia and the addition of the quote added on that the past is just that and today with always be different. Thanks for sending this in, Terrence. LO (Terrence Hannum/PO Box 220651/Chicago, IL 60622)

GREEN ANARCHY #18 8.5x11 \$4 86pgs.

Inspiring and thought provoking as usual, GA provides a voice of reason and true criticism that is absent from many circles of thought. This issue has articles on class relations, the ecology of industrial society, alienation of virtual communities, when the zombies take over, how long till the electricity fails, Kafka as an anarchist, and of course, actions! Earth liberation, anti-genetics, anarchist resistance, prisoner revolts, anti-capital and anti-colonial battles, and indigenous and Campesino resistance. All this and more, buy now!! CD (PO Box 11331/Eugene, OR 97440)

KICKS #1 8.5x11 \$2 20pgs.

This Vancouver based 'zine combines articles about various topics, some Vancouver related, others not so. There are short interviews with the Unicorns and MyProject:Blue. There are essays on deep fried foods, Charles Bukowski, and a small art gallery called The Butchershop Floor. Other pieces tend toward the sordid and surreal, describing a raucous cockfight in an abandoned warehouse, Orson Welles playing Unicorn in the Transformers movie, and one writers coworker who is convicted of child molestation and murder. *Kicks* closes with some equally odd comics. This is entertaining but with a rather bizarre world edge. SJS (PO Box 21659/1424 Commercial Dr./Vancouver, BC/V5L 1K9/Canada)

THE JUNIPER #3 8.5x11 37c 4pgs.

The *Juniper* is an agricultural 'zine that focuses on the merit's and availability of community gardens. Lots of information on agricultural/horticultural opportunities in Idaho, and lots of reviews and recommendations. Very helpful if you love to garden, eat organically, or just read about a gardening enthusiast's adventures. CJ (Dan Murphy/PO Box 6352/Boise, ID 83707)

JUNKET #1 5.5x8.5 \$? 40pgs.

This 'zine is comprised of specifically organized taxi cab driver stories. I'm not surprised at most of the people he describes, so I'm not sure if he was going for some shock value. He splits the stories into "Drug Dealers," "National Rifle Association," "Elementary School Children," "Punks," "Crying Women," "The Drunks," and "Accidents." Now, I imagine many people would find a lot of these stories funny, but I found myself verging on depression. I guess I need a better sense of humor? I also didn't like his writing style; it was bland and straightforward. I found his voice usually monotone, except for the few snide remarks. Lastly, I was quite bothered by the way he deals with women: calling them "semi-hot," a "drunken bitch," or stating up one woman's skirt. These may be out of context, but I still didn't like it. I guess this 'zine just proves that I could never drive a taxi cab. CB (Justin Cummings/PO Box 7183/Pittsburgh, PA 15213)

THE L.A. SCENE REPORTER #13 5.5x8.5 free 8pgs.

From the folks that bring you *It's All Gravy*, this little newsletter updates you on all the shows, folks, and happenings in the LA area. This end of the year issue has lists of top show, stand bands (by genre), top comics, and much more. LO (Nick G./312 W 8th St./Los Angeles, CA 90014)

LARCENY #23 4.25x5.5 \$1/trade 28pgs.

I really enjoyed both issues of *Larceny* that I reviewed for this issue. Shaun has a good sense of humor and a nice layout: typewriter, scratch-on letters and all! This is a personal 'zine; he sets up rules that tend to have underlying personal messages but still allow the reader to relate. After that, Shaun "comes out," with stories about growing up and coming to terms with his sexuality. He's very clever, and leads me exactly where he wants, but let's me come to my own conclusions. Shaun also has some other short blurbs, like a hasty letter to an ex-friend or lover, and more rules that make me giggle. When it all boils down, Shaun's just your average punk 'zine kid telling stories—and he does so quite well. CB (Shaun/764 Channing/Ferndale, MI 48220)

LARCENY #24 4.25x5.5 \$1/trade 40pgs.

I also reviewed Shaun's *Larceny* #23. This 'zine is very similar to the previous issue. He sets up rules in the beginning; his hints of sarcasm make it a great read. Shaun tells stories that analyze his daily life interactions and the internalized homophobia and sexism that people have. He touches on queer identity and beauty, and the way mass media shapes those stereotypes. Shaun also pokes fun at pseudo-crusty kids, and lists the worst shows ever he's attended. (This made me laugh; "Examination Of (2002): What's up Neurosis Jr.?" Haha!) Anyway, I thought his storytelling ability was refined and witty. I'd like to pick up earlier issues to read! CB (Shaun/764 Channing/Ferndale, MI 48220)

LIVING PROOF #3: Genesis 5.5x8.5 \$3 68pgs.

Living Proof contains three long sections, each quite different from the others. In the first essay author Andrew compares real communities created through person to person interactions and introspective self seeking with the forced communities assembled for "reality TV" and all its associated marketing of expectations. The second section is an interview with Daniel Sinker of *Punk Planet*. Andrew and Daniel converse at great length (23 pages) about the logistics and business aspects of running *Punk Planet*. They go on to discuss the edge between independent and major labels, the heavy influence the internet brings to bear on scene, music, and 'zine making. And the ease with which mainstream culture adapts to and assimilates the motives and desires of the underground. As the various subject matter threads run their course you get a good feel for the insights into the punk subculture collected by Daniel while publishing his 'zine. The last section of *Living Proof* is apparently another chapter in an ongoing autobiography by Andrew. Here he describes four months with 18 classmates studying abroad in Vincenza, Italy, a town near Venice. Andrew tells of classes and teachers, travels to other Italian cities and the many sights and sounds experienced in them. He writes extensively of interactions with fellow students, Italian nightlife, food, and culture. Eventually friends from home and his girlfriend visit bringing good times and personal complications. This section of the story is a good read about familiar human interaction moved into unfamiliar places. SJS (Andrew Mall/PO Box 14211/Chicago, IL 60614)

LOSERDOM #12 6x8.5 \$4 44pgs.

Of all the 'zines I received for review this issue *Loserdom* was the one I immediately read. It's a per-'zine yet still aware of the music and the lifestyle of punk rock and living one's life close to their ideals. There's a focus on bicycle riding (Le Tour Punk, a story about almost getting killed by a truck, a comic using quotes from Eddy Merckx) which goes beyond the token "cars suck." Also in this issue is a piece on the protest of Bush on Ireland, a look at subcultures, random thoughts, reviews, and more. Looking forward to future issues. MA (Anto/17 New Cobra Rd./Phibsboro/Bublin 7/Ireland)

THE MAX LEVINE ENSEMBLE 'ZINE

4.25x5.5 \$1 32pgs. This 'zine is self-explanatory: it's a "choose your own adventure" style 'zine, with unique twists and turns. The reader lives through the eyes of Eric "Rock Who Lives In A Box" Horowitz, who wakes up to a phone call asking him drive The Max Levine Ensemble on their tour. If you choose to accept the invitation, you will possibly encounter A Teenage Mutant Ninja Turtle Conference, being in a movie with Arnold, or watching Mike participate in a DJ competition. I thought this 'zine was clever and well-written. CB (Spoonboy/PO Box 2181/Bloomington, IN 47402)

MODERN ARIZONA #7 5.5x8.5 \$1/trade 32pgs.

In this issue, Joe Unseen visits Boston and New York during Democratic and Republican National Conventions, and writes about his experiences; he did not enter either of the conferences, however. I feel his writing style is a bit uneventful, although he does come through with a few analytical points that I was hoping for. I suppose I had a hard time relating to the need to just stay drunk all day—guess it goes to show how most people need to deal with politics these days. Any sober person would probably sign up for suicide. Joking aside, I rolled my eyes a few times; the extent at which they spent their time in bars turned me off. The layout is nice, computer print cut and pasted on different images. My favorite part of the whole 'zine was the picture on the back of the protestor. I've seen better, but it's not horrible. CB (Joe Unseen/PO Box 494/Brewster, NY 10509)

NERO FIDDLER WHILE ROME BURNED #8

8.5x11 \$1 16pgs. If you can't get enough Bush bashing, then here's a little something for you. One rant after another about why Bush must go. There's comments on the "war on drugs," voting, the election, etc. Along with a bizarre letters section. MA (Jacob David/PO Box 3050/Eureka, CA 95502)

"ZINE REVIEWS

THE NEW SCHEME #11 8.5x11 free 56pgs.

The folks at *The New Scheme* really love doing a 'zine, and that passion comes through in the content. Their rants and reviews are long and informative, their interviews are in depth and well planned. If you want an example of a music 'zine done right look no further. (No, not HaC, I mean *The New Scheme*.) Their eleventh issue features Breather Resist, Q And Not U, Traindodge, The One Through Four, The Good Life and a write-up on Joan Of Arc. LO (PO Box 7542/Boulder, CO 80306)

NICE TRY! 5.5x8.5 \$? 16pgs.

This was a very short 'zine about a failed attempt at a trip by two kids, who try to hop a train, hitchhike with some crazy people, and sleep under stairways in hotels. It made me laugh and I enjoyed getting a different perspective on the usually romanticized art of traveling. My only complaint would be the short length, even though their trip ended up being quite brief. Probably not worth the hassle of getting this, but if you see it, give it a read—it takes about 5 minutes and it's pretty funny. CB (Dominic Armao/14 Mulberry St./New Paltz, NY 12561)

ONE WAY TICKET #3 5.5x8.5 \$? 40pgs.

This is the story of Julian's summer as he hitchhiked from Montreal to Central America and back. The first chapter starts at the beginning, the second starts in the middle, and then they alternate back and forth so that you end up following the trip down and the trip back home at the same time. Some parts are romanticized as travel stories tend to be, but he seems self aware of this and doesn't take himself too seriously. He goes to Chiapas and struggles a little with trying to feel useful, goes to a language school in Guatemala and gets as far as Nicaragua before he realizes that he's ready to head back home. It's interesting and fun and easy on the eyes, which makes it a quick read for a decent sized 'zine. It reminds me a lot of *In Abandon*. [In fact it looks identical to *In Abandon*. Did Mike Delach change his name and move to Canada? Keep it real. Represent! —Pary] FIL (Julian Evans/CP55018/Montreal, QC/H3G 2W5/Canada)

PICARESQUE #7 5.5x8.5 \$? 28pgs.

This personal 'zine is full of stuff from the editor's childhood and growing up mostly, and sort of funny. This seems like something that would only be relative to people that know Brendan, or remember this stuff happening. CD (Brendan Rocks/17 Mayes St./Stawell, Victoria 3380/Australia)

PLOPPY PANTS #3 5.5x8.5 50p 28pgs.

This issue includes interviews with Vomitus, Ol Polloi, and Eastfield. Roddy also talks about his experiences living and working on an organic farm and learning about how food gets from the field to the plate, some stuff that everyone should learn about. I also enjoyed the rant on why shit rules, and couldn't agree more. One of the most crucial parts of the nutrient cycle that we westerners are detached from. We flush away our best fertilizer where it gets treated with chemicals and pushed out to sea. Once I took a shit so big it got stuck in the back of the bowl, then slapped my balls on the way in. Yeah, hopefully this 'zine will get more in depth and longer and a better lay out, not that it's bad, just a bit sloppy. Other than that this was a rad little 'zine. CD (dirtylittlepunk@hotmail.com)

PROFANE EXISTENCE #46 7x10 \$5 100pgs.

The new format (glossy cover, perfect bound, and offset print job) seems to have inspired the PE crew to make a better publication. The past couple issues, this being one, has been up there with the early output in terms of quality. So the page 2 drunk is gone, but there are recipes, scene reports, articles, etc. The best parts of this issue are the "By Any Medium Necessary" section, with this installment focused on the abortion issue, and the interview with the artist Rob Middleton (a.k.a. Mid). There's also two statements about the rapes that occurred at the recent Pointless Fest, interviews with Writchunt, Wolfbrigade, and The Profits, as well as articles on the C.L.I.T. Fest, persecution of Roma peoples, scene reports, and more. MA (PO Box 8722/Minneapolis, MN 55408)

RANCID NEWS #12 8x11 £1 114pgs.

Fortunately this is not a Rancid fanclub publication. Instead this is easily one of the top 'zines in circulation these days. More on the modern hardcore side, however the writing is interesting enough for anyone with any interest in punk. The interviews (Das Oath, Break It Up, No Comply, The Break In, Q And Not U, etc) are conducted well with interesting questions, the articles (Punkvoter, animal liberation, RNC protests, etc) are well informed and not dry, and there's a ton of reviews and columns. Looks like I'm going to have to get a subscription to this one. MA (PO Box 382/456-458 The Strand/London/WC2R 0DZ/UK)

REFUSE #3 news \$2 32pgs.

Finally, a new issue from these punks. The one has interviews with Modern Life Is War, Dead Stop, Punk Planet, Stellenbosch, Heaven Shall Burn, Rambo, and infoshop Fort Van Spjako, as well as pieces on culture-jammers, DIY ink, masculinity, noise music, and Raymond Pettibon. This one looks great and is an awesome read. LO (Pytryk Schatraad/Hartogstraat 17A/6828 ER Arnhem/The Netherlands)

RESIDUE COMICS #8 5.5x8.5 \$1 16pgs.

One of the gems of the review pile, *Residue Comics* #8 has brought me many chuckles over the past few weeks. This issue features Chump (a critically thinking monkey) who gets trapped by Dr.Butkis (a government scientist commissioned to make a super warrior to fight terrorism). So did Chump become a mindless tool for man? Find out with one dollar to the address below! But seriously, this comic is really well drawn, funny and politically charged. Besides Chump's adventure. You get to hang with Jesus (dude, I had a nightmare that violent atrocities were committed in my name), Alfie, and Crunchy. As well as Donald Rumsfeld and GW Bush. This is an awesome comic; I can't wait to read more. CD (R. Loutine/PO Box 580848/Minneapolis, MN 55458)

S.C.A.L.P.#3 5.5x8.5 \$2 32pgs.

Here is another 'zine from Dan W, a punk rock bike enthusiast from Arizona. This time, Dan finds himself in Europe with his father, a mid-life divorcee who dates women from the internet. In issue #3 we get a few random short stories about his travels, father, and mini-romance with a girl in Spain. I like Dan's writing style and he makes me laugh, so I recommend this issue, as well as his other 'zines. Dan also reviews a few 'zines at the end. CD (Parcell Press; parcellpress.com)

SCREAMS FROM INSIDE #8 5.5x8.5 \$? 2pgs.

This 'zine is a politically charged personal 'zine, written by the woman who also wrote the book, *Yours For The Revolution*. Her diary-entry style actually goes backwards, which does not really have an effect on the story. In this issue, she talks about the abortion she had, studying Spanish in Chiapas, Mexico, and some protests she participated in. It wasn't terribly interesting but it certainly was not bad. The layout is mainly computer formatted. There are some points in here that got me thinking, so it was worth the read. CB (Carissa/23 Washington Terrace/St. Louis, MO 62113)

SCREW JEFF OWENS Sept. 2004 5.5x8.5 \$? 12pgs.

Sort of the poor man's *Snake Pit*, *Screw Jeff Owens* is a daily comic from a guy who doesn't have much going on. His art and commentary is often minimal, so whether or not a panel is interesting relies a lot on the content. And, like I said, he doesn't have a lot going on. All the same, the 'zine has all the components of a good one and with some time and refinement could become quite entertaining. LO (see below address)

SCREW JEFF OWENS Oct. 2004 5.5x8.5 \$? 12pgs.

This installment of Jeff's personal diary-'zine is filled with fun cartoon captions and his feelings on a day-to-day basis. It's basically an annotated and illustrated "mini-journal" where he writes down the occurrences of everyday life, from his girlfriend Andrea, to cartoons, video games, and paying electric bills. Not really too necessary, but fun to read. CJ (Jeff Ownes/8055 E Thomas Rd./Scottsdale, AZ 85251)

SEMTEX #7 7x8.5 \$? 52pgs.

This Belgian music 'zine contains interviews with Kid Commando, Amen Ra, John Wiese, and Cursive. These four interviews focus on band histories and influences and how each understands their relationship with the independent and DIY punk scenes. There are also two articles. One discusses a screening of the Lost Film Festival in Springfield, Illinois. The other examines the growth and philosophy of Montreal's Serigraphie Populaire (Seripop) poster artists. There is a large and knowledgeable music review section as well. Included with this issue is a set of loose cardstock pages, each printed with a week's worth of journal entries from various affiliates of the 'zine. They are amusing and/or intriguing personal additions to the contents. The black and white imagery featured on most pages effectively enhances the clean graphic layout throughout. SJS (Thomas Bytbeier/Visserij 142/9000 Gent/Belgium; semtexinc.com)

SEVEN ELEVEN #15 5.5x8.5 \$1 28pgs.

This issue is split into two sections. In the first, author Danny writes of his recent employment experiences. Forcing himself to quit one job and then the adventures and downsides of finding another. The second is a comic about a silent co-worker with a deep and ultimately disturbing "Bosom Buddies" obsession. The cover of this issue features a photo that becomes increasingly odd the more often you look at it. SJS (Danny Noonan/PO Box 771402/Lakewood, OH 44107)

SILENT CRISIS CENTER 5.5x8.5 \$2 20pgs.

Alan Ellis creates poems in a plain style. He writing induces in the reader emotions and ideas based on the content. Much of what he covers might be called degenerate behavior, or slightly questionable (sexual) content. He attempts the shocking with borderline misogynistic pieces and odes to people's sad lives. I wasn't particularly interested in this set of poems. LO (House Of Vlad Productions/55 Brett Lane/Temple, GA 30179)

SLASH AND BURN #1 8.5x11 \$1 20pgs.

This is the debut issue of this DIY punk fanzine out of Olean, NY, by the person responsible for Punk Before Profits Records. Interviewed are Strongly Opposed Records out of Switzerland (who strongly oppose CDs), email and internet, and prefer good old letter writing and vinyl), as well as the bands Forever Positively Obsessed from Macedonia, Karnvæn Attack from Spain, and Tropiezo from Puerto Rico. The Denmark scene report was also cool, with some history as well as new bands. There is also a Vitamin X tour report. This is a first issue. Long live DIY international hardcore punk! CD (Ryan Cappelletti/209 Center St./Olean, NY 14760)

SLUG & LETTUCE #81 news 60c 20pgs.

I love *Slug & Lettuce*. The content covers aspects of hardcore punk that I care about and find interesting. Christine continues to put out issue after issue with an inspiring drive and love. It is dedicated to be informative, honest, and cheap. The first thing I read is the intro which, this time around, talks more about inspiration and hopes as well as the difficulty of continuing a 'zine with the current state of print media. With the onset of the internet, it seems no one really wants to pay for ads anymore. For *Slug & Lettuce*, HaC, or any other 'zine trying to keep the cost down and print lots of copies, there is a constant struggle between having enough ads to pay for the printing and having too much content to fit into a smaller (budgeted) format. You'll note both 'zines currently utilize the smallest possible fonts. Further in, commentators discuss interesting aspects of life, music, ecology, and there is a special column from the women representing the victims of rape at this year's Pointless Fest. After those we move into music and print reviews. It is really astounding how much GOOD content *Slug & Lettuce* is able to pack into the limited space. A true gem, LO (Christine/PO Box 26632/Richmond, VA 23261)

THE STUDENT INURGENT #16.1 news \$2 28pgs.

It is amazing to me that the University Of Oregon has such a right-on and incendiary paper coming from the student body. I mean, is everyone in the Pacific Northwest a liberal? Sure seems like it. This new issues talks a lot about the (the upcoming) election, recent issues at the U of O campus, world news, opinion pieces, and even how to make your own poster paste. Pretty awesome. LO (UOSti/Suite 1/1228 Univ. Of Or/Erb Memorial Union/Eugene, OR 97403)

SURFACING #2 5.5x8.5 \$? 24pgs.

A completely DIY effort put together by Jacques that cover's a huge range of personal topics including female involvement in the scene (female fronted, and attendance), the lack of carefree dancing, punk involvement in politics, album reviews, and more! Not too edgy, but a good resource and individual take on a 'zine. They need writers as well, so feel free to contribute! CJ (Jacques Houtz/515 Peace Ave./Mount Joy, PA 17552)

TONES & NOTES #2 5.5x8.5 \$1 16pgs.

This issue continues the discussion about making music for oneself begun in issue #1. Central to the discussion is a publication titled *Chord Easy*, from these same editors/authors, which introduces a simplified musical notation system. This issue of *Tones & Notes* introduces two versions of a four-line notation and asks readers to evaluate them for ease with note recognition. Music that can be understood by folks with any amount of experience seems the intention here. There are two songs presents in this notation included for trial. The bulk of the pages are filled with comments offered by musicians about their own performance methods and suggestions for revising or altering the *Chord Easy* format. Also in this issue is an overview of the problems with traditional graphic music notation that briefly lays out its 1000 or so year history and the many not really logical adaptations made as instruments and music became increasingly complex. A blank four-line music notation graph is provided for any that wish to reproduce and use it. With *Tones & Notes* these folks appear to be establishing the foundation for a Do-It-Together musical notation system. As with all Light Living Library publications there are many pages of brief descriptions and announcements for 'zines of a DIY and eco-conscious mindset. SJS (Light Living Library/PO Box 190-TN/Philomath, OR 97370)

SWEET OLIVE #2 7x8.5 \$8 48pgs.

In this issue, Natalia interviews several people during her trip to New Orleans. Interviewees include Joe of Microcosm Publishing, Shelley of *Chainbreaker* 'zine and Plan B, GK of Garrett County Press, Brice aka DJ Assault, Bob the "anarchist warrior", Alex of *Stolen Sharpe Revolution* and *Brainscan* 'zines, John Gerken of *I Hate This Part Of Texas* 'zine and Plan B. I found a lot of these conversations inspiring and insightful. Natalia asks some good questions. People who are interesting in independent publishing should definitely pick up this 'zine. It's hearty and full of some good information. CB (17 Railway Rd./Dalkey/Co. Dublin/Ireland)

VARIATIONS ON A THEME #2 5.5x8.5 \$1/trade 28pgs.

It only makes sense that with the growing amount of theme bands out there these days that a publication comes around to document that world. This issue has interviews with The Spicy Dishes (who sing recipes), Jacknife (truck'n'roll), and Hungry Like Howlin' Wolf (Duran Duran meets the blues). Actually interesting, and the interviews are well done. I'm looking forward to future issues of this one. MA (Cary Miller/637 S 49th St./Philadelphia, PA 19143)

VERSUS #1 8.5x11 \$? 32pgs.

Versus is made to be a positive outlet for punks recovering from addiction. The intro gives some background and takes to task the issue of letting a good time get out of control. As they interview bands and individuals, the issue of addiction is always brought up in order to start a dialog about it and give an interesting spin to your average interview. In this issue, they talk to The Plot To Blow Up The Eiffel Tower, Call Me Lightning, Atreyu, These Enzymes, The Reason, Medications and more. The theme of the 'zine gave each interview a nice twist, but the interviews were pretty decent first issue material all the same. I'm looking forward to future issues of this 'zine where they can hopefully delve deeper into those issues. LO (70 Badshot Lea Road/Farnham, Surrey/GU9 9LT/UK)

VOICES WAKE US #13 8.5x11 \$1 12pgs.

This is the Misfits issue. Ben picks apart every Misfits album song by song and dissects them in a way that only a true fanatic can. So basically, if you just heard of them, have liked them for years or think they're lounge music, you can read all about them here. I think the Misfits are awesome, and was stoked to read about a band I grew up on from such an in depth perspective. CD (Ben Parker/5290 Lerner Hall/New York, NY 10027)

THE WORD ANTI-VENOM IS AWESOME

4.25x5.5 \$? 8pgs.

This little booklet is a completely random compilation of thoughts and experiences; of all the little memories that most might forget. While its short and weird, it does make you look back at your own life and think of those random memories as well. CJ (I-rule@sextual.com)

FACIAL DISOBEDIENCE #3/YOU'VE COME TO TAKE MY TOYS AWAY #1 5.5x8.5 \$2 48pgs.

The TMTA half of this Southampton split 'zine is by Russ who seems a reasonably intelligent guy with a serious alcohol dependency and the requisite self destruction urge he apparently blithely spreads around his community. His confessional writings describe both his appreciation for a newfound town and his frequent alcohol fueled rampages around friends and places therein. The FD half of this 'zine is a well-written batch of stories meshed together not necessarily in chronological order. Author Phil offers a good overview of his day to day activities while laying out much of his social philosophy. The stories roam about various cities in England for punk shows, political actions, socialist conventions, and mass transit. Peppered with library-acquired knowledge, drunken shenanigans, and plenty of scatology these stories are a good read. SJS (Phil c/o Suspect Device/PO Box 295/Southampton/SO17 1LW/UK)

NO BETTER VOICE #27/NO SNOW HERE

2x3 \$1/trade 60pgs.

This split 'zine is quite small, so it was kind of frustrating to hold but a nice quick read. *No Snow Here* is done by Nadia from Detroit. She talks about her 10-month period of abstinence, in which she deals with the change in feelings she has after one-night stands. This issue bleeds angst, and seems more like a diary than a 'zine. I wasn't into the page on "Bros Before Hoes." I'm not sure what she was trying to accomplish with that. Anyway, I didn't really relate to her writings, nor did I find it that interesting. On a positive note, the layout was neat in most parts. *No Better Voice* is done by Jami from Ferndale. Her writing is also personal and manages to relate that with social and political issues. It begins with a discussion on diets and women's body image, into analysis of books she is reading. Then discusses women's issues further, such as abortion rights, queer rights, marriage, the female "hygiene industry," and other injustices brought to you by the capitalist system. Jami ends her side of the 'zine with a diary-entry style during the 2004 US Presidential debates. I enjoy Jami's side because of her sharp critical eye, as well as the ability to lead the reader to a better understanding of her analysis—something I felt *No Snow Here* lacked. CB (Jami/764 Channing/Ferndale, MI 48220)

CINDERELLA'S BIG SCORE: Women Of The Punk And Indie Underground 5.5x8.5 \$15.95 288pgs.

This book is a waste of paper for a good cause. While women are normally overlooked in the history of hardcore, the few books I've read on the subject do a good job of rehashing the same info again and again and again. But this book does covers nearly all bands of the spectrum. From Patti Smith to Peaches. From crust to electroclash. The author is a writer for *Spin Magazine*, so she probably knows what she is talking about. TH (Seal Press; sealpress.com)

PAPING: US AND THEM 8.5x11 \$8 132pgs.

The *Paping* book collects comics, collages, drawings, and woodcuts from a bunch of folks. It is an interesting and satisfying conglomeration, even though I wasn't into all of the styles. The book is bound and comes with a one of a kind silk-screened dust cover for each copy. The people involved are Scott Peffley, Sara Edward-Corbett, Matt Wiegler, Andy Bodor, Sean McCarthy, John Mejias, Shawn Cheng, Zak Smith, Dave Miko, Drew Gold, and Jeffrey Lewis. Recommended to fans of indie art and 'zine style. LO (John/Box 128/48 E 1st/New York, NY 10006; paping.org)

SEPTEMBER COMMANDO 8.5x11 \$? 96pgs.

September Commando was a book that chronicled some collected works by John Yates. His artwork has been featured on tons of punk records, many of them on his own Allied label, political posters, and a few books. This book has about 80 pages of posters and then a retrospective of projects he has done art for. His art is simple and effective, normally just a found image with short text. This new pressing has all the text translated into Czech, so I don't know how useful it is to have a review in HaC. (Except for the likes of Mark McCoy.) But if images speak to you more than anything else, perhaps it doesn't matter. The cover price is 200 Kč. LO (Pohoda/Jiraskova 205/389 01 Vodnany/Czech Republic; rpohodanet)

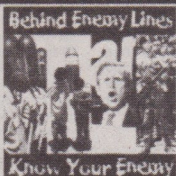
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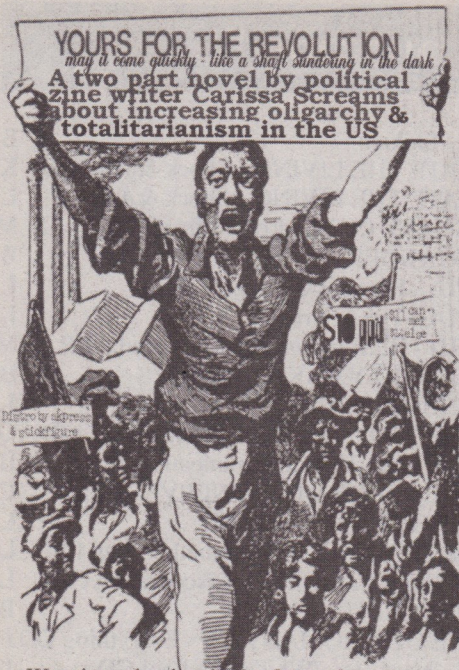
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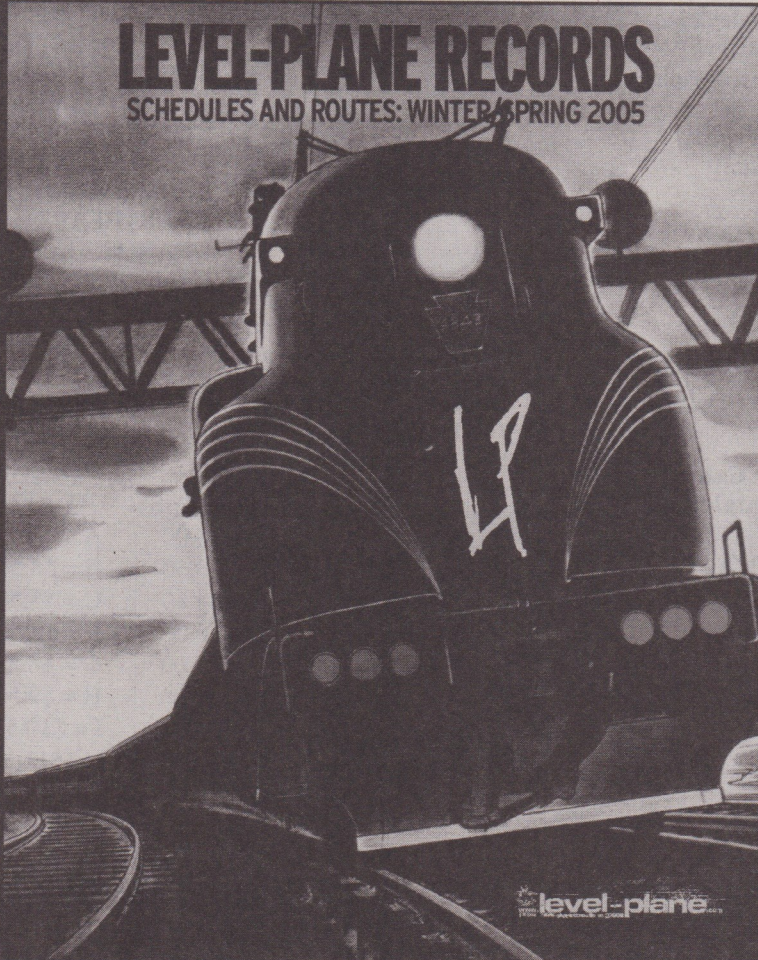
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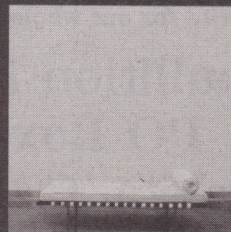
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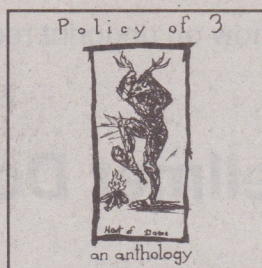
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